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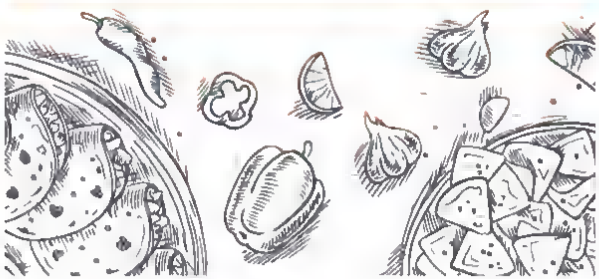

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ORANGE FEATHERS »

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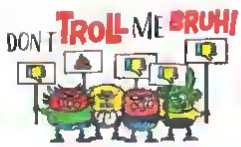

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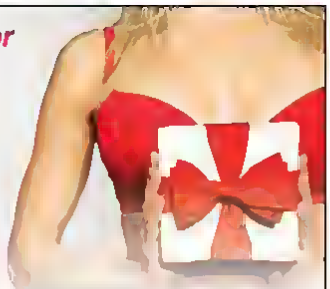

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Journalist v. Prosecutor

Gruesome OC double-murder pits competing views about who is guilty

As a dogged, true-crime investigative journalist and doting single mom, Linda Sawyer fretted over competing demands as she raised twin daughters. Chasing down killers when you don't have a badge isn't an easy task, after all. But Sawyer pulled it off, comforted that her children loved to spend time performing in community-theater productions while she chased leads.

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» R. SCOTT MOXLEY

"For me, theater was a safe haven for my girls, so with less guilt I could be off playing the role of Nancy Drew, my childhood heroine, reporting and solving murder mysteries for a living," Sawyer recently told the *Weekly*.

In late 2015, the East Coast native with a résumé that includes working as a producer and writer for CBS, ABC, HBO, VH1, PBS and Dr. Phil was anticipating a return flight to New York when she attended a Southern California Christmas party that unexpectedly altered her life. There, the Emmy Award winner met Jeff and Nancy Hathcock, the owners of a community theater located on a federal military installation in Los Alamitos. The Hathcocks told her about the pending double-murder trial of actor Daniel Wozniak and that one of the victims, Sam Herr, had been killed, mutilated and decapitated in their theater's attic.

"The story captured me like no other because it hit so very close to home," said Sawyer. "While my girls were then in their twenties, I shuddered to think of someone else's young daughter kissing the likes of Wozniak onstage after her mom drops her off for rehearsal, thinking everything was safe, just as I would have done."

In the wake of her discovery, Sawyer decided to journalistically own the case, and she succeeded. No other reporter worked harder during the past three years to explore every angle of who and what caused the gruesome May 2010 murders of Herr, 26, and his 23-year-old Coast Community College classmate, Julie Kibuishi. In the process, Sawyer created *Sleuth*, an iHeartRadio podcast that captured 2.5 million listeners nationwide.

But not everybody is applauding—especially Matt Murphy, a laid-back surfing enthusiast when he's not serving as a superstar senior official inside the Orange County district attorney's office. Having earned a reputation as one of California's top homicide prosecutors, Murphy's trial work is frequently showcased on programs such as NBC's *Dateline*, ABC's *20/20* and CBS's *48 Hours*. Judges and juries fawn over him. He knows how to tell captivating courtroom stories that conclude with law enforcement holding bad guys accountable.

In the Herr/Kibuishi murders, Murphy remained true to form. His chilling trial account places all the blame of planning and executing the killings on Wozniak. According to the prosecutor, a broke and jobless Wozniak murdered Herr to steal more than $60,000 in savings the former U.S. Army soldier accumulated while serving in Afghanistan. In a tale full of bizarre twists, the defendant wanted Herr's money for a wedding and honeymoon with his fiancée, Rachel Buffett, a fellow theater actor and the more dominant force in the relationship, according to their friends.

More diabolical moves ensued when Wozniak (and others?) lured Kibuishi to Herr's Costa Mesa apartment, executed her in the bedroom and staged a sexual-assault scene with the corpse in an attempt to draw conclusions as to why Herr, whose body parts had been secretly scattered around a Long Beach public park, was missing. "How many layers o' awful do we need before the death penalty is appropriate?" Murphy asked the jury before obtaining Wozniak's 2016 one-way trip to San Quentin State Prison's death row.

But while Sawyer—who conducted hundreds of interviews and effortlessly displays knowledge of the minutia surrounding the killings—acknowledges Murphy is a terrific storyteller, she's not a fan. She believes the prosecutor doctored reality in a self-serving ploy to increase his chances of winning a death-penalty verdict against Wozniak by sugarcoating the acts of two others potentially tied to the killings, Buffett and the defendant's brother, Tim. "My interviews were telling me a very different story than Murphy's rendition in court," she explained. "His version of events just wasn't coinciding with what I was learning."

The two met at a Manhattan Beach restaurant in 2016, and she told the prosecutor that evidence pointed to a manipulative Buffett as the "mastermind." Later, the journalist found disturbing evidence that didn't prove the fiancée was a murderer but underscored incomprehensible callousness. After the killings and while her ex-boyfriend was on his way to death row, Buffett starred in "a back-alley, low-budget film" that "ghoulishly" depicted the two murders, according to Sawyer. She obtained photographic stills of the movie, including one showing a decapitated victim lying on the ground.

In Murphy's view, however, a gullible Buffett acted merely as an accessory after the fact, having been duped by her evil boyfriend. He also cleared Tim Wozniak, who helped the prosecutor to block a potential insanity defense by testifying about his younger brother's normal childhood, *that* Wozniak later garnered a sweetheart deal on his own unrelated criminal charges, with Murphy insisting there had been no quid pro quo.

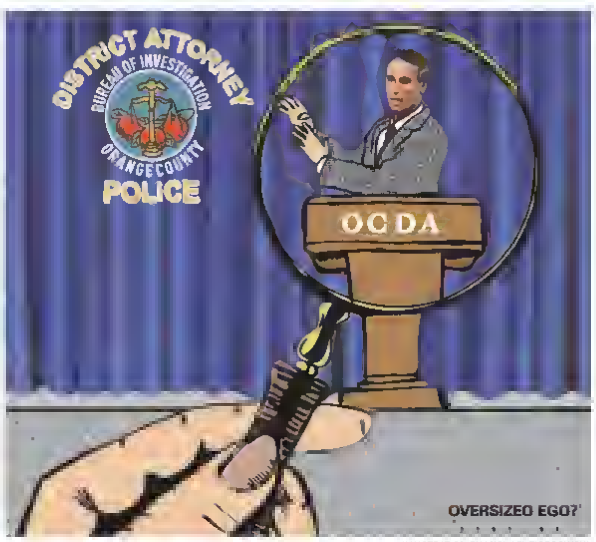

ILLUSTRATION BY MICHAEL ZIOBROWSKI

Challenging the prosecutor didn't go over well. According to Sawyer, "He looked at me with an incredulous, almost indignant stare, as if to say, 'How could I doubt the story he was going with in court?'"

Tension didn't subside. "Come on, Linda," she recalled him saying when she refused to back down. "Are you kidding me? Give me a break. . . . If there were others pointed to as accomplices, a juror could see that as a mitigating factor. I am not about to lose Daniel Wozniak."

After Buffett's conviction on the lesser charge in 2019, mutual contempt grew. Sawyer used her podcast to poke holes in Murphy's work with, for example, questions about why two sets of shoe prints were found at Herr's bloody decapitation scene, one of them matching the brand of shoe typically worn by Tim. The prosecutor returned the favor by not only refusing to field her questions but also belittling her several times at press conferences in front of her media colleagues. She says he repeatedly sought to censor her coverage in calls to iHeartRadio executives.

Meanwhile, Sawyer kept unearthing evidence. During *Sleuth*, a woman she calls "deep throat," a Buffett friend never interviewed by detectives, bolstered her view that suspects were literally getting away with murder. The source claimed in detail how Buffett confessed she planned the crimes and was present during Kibuishi's killing. That allegation may explain why, without invitation, Buffett entered the apartment directly across from Herr's unit and ran to the balcony, leaving the homeowners startled over the intrusion. The journalist believes she was desperate to determine if someone on that perch with an unobstructed view could have witnessed what happened in Herr's bedroom.

Sawyer has repeatedly sought a meeting in recent weeks with veteran case detectives, some of whom have previously expressed the view that Wozniak did not act alone. Despite cooperation in the past, they've refused. She has been advised Murphy is in control.

Sawyer now has another question: "Why are the authorities in Orange County so afraid for the truth to be told?"

And she has an answer: "The only reason I can see for the stonewalling by Costa Mesa police to meet and let me share what I know is because of politics and an oversized ego of a prosecutor."

RSCOTTMOXLEY@OCWEEKLY.COM

The Irvine Connection

» MATT COKER

There are many reasons Irvine is attractive. Last month Truth In Accounting revealed Irvine is No. 1 among the country's 75 largest cities in fiscal strength (for the third straight year). In September, Irvine was deemed the "Best City to Live In" by *Orange County Register* readers and designated the Safest City In America with a population of 250,000 or more for the 13th consecutive year.

Many families will tell you they are in Irvine because a public education there is equal to a private education elsewhere. To maintain that reputation, the Irvine Public Schools Foundation (IPSF) contributes money from fundraisers, corporate donors and the community to the state-supported Irvine Unified School District. City taxpayers match what the IPSF raises, up to $1.3 million annually.

Orange County's largest public university, UC Irvine, just announced the 70,540 applications from aspiring in-state freshman for fall registrations were more than what was received by the other eight University of California campuses—a first for UCI, which, speaking of firsts, was also the top choice among low-income families, underrepresented groups and first-generation families.

It's small wonder Irvine is on the map for so many Chinese, which in this case is not a reference to known and silent investors, but rather pregnant ladies. Federal authorities on Jan. 31 arrested three alleged birth-tourism operators who catered to Chinese people. Also that day, indictments unsealed in federal court linked 19 people to schemes in Irvine, Rancho Cucamonga and Los Angeles County that made millions of dollars by helping foreign clients give birth in the U.S. so their newborns are automatically American citizens.

Dongyuan Li, 41, of Irvine, was charged with conspiracy to commit immigration fraud, international money laundering and identity theft. She allegedly used 20 Irvine apartments for her You Win USA business, which boasted of having served more than 500 Chinese birth-tourism customers.

U.S. Immigration and Customs Enforcement's Homeland Security Investigations (HSI) says its You Win USA probe resulted in the seizure and/or forfeiture of three properties with millions of dollars in equity, including Li's $2.1 million Irvine home, six vehicles (including four Mercedes-Benzes), more than $1 million from bank accounts, and many gold bars and coins.

When Li's 42-year-old husband, Qiang Yan, was interviewed by HSI agents, he allegedly bragged of having $10 million in his bank account in China, referring to his birth-tourism business investment as "chump change."

MCOKER@OCWEEKLY.COM

HeyYou!

» ANONYMOUS

Karate Master

You walked in the door spouting racial slurs with your emotional-support attack dog at your side. But, because you're my friend's boss, I had to shut up as you ripped on Muslims, Mexicans and LGBTQ members. You talked about being a lawyer, your tactical gun training, your shoot-first mentality, and our lazy, weak society—even though you resemble the Pillsbury Doughboy. After 30 minutes, I was fed up and started to tease you, mocking your machismo attitude. It wasn't my proudest moment, but whatever. "Well," you said, "I could just shoot you in the face." You said it was a joke, but nobody laughed. We weren't scared, just annoyed. At the end of the day, whether with a yellow legal pad or a Glock, you're just a bully, and ya ain't tough. Karate Master.

HEY YOU! Send anonymous thanks, confessions or accusations—changing or deleting the names of the guilty and innocent—to "Hey, You!" c/o *OC Weekly*, 18475 Bandilier Circle, Fountain Valley, CA 92708, or email us at letters@ocweekly.com.

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A ReckKKoning in Brea

THE FIGHT OVER A SCHOOL NAMED AFTER A TOWN PIONEER WHO HAPPENED TO BE A KLANSMAN

BY
GABRIEL SAN ROMÁN

Brea's past and future collided on Jan. 14 outside the office of the Brea Olinda Unified School District in a fight over a dead white man.

Representing the yonder days was a large group of baby boomers, people who grew up in an era when minorities made up less than 5 percent of the city's population and whose parents were from a time when African-Americans were required to leave the city limits by sundown. They hovered around a table that offered William E. Fanning Elementary shirts, named after the founder of Brea's schools. Also available: signs that read, "Don't Be Bullied!" and how-to guides for recalling elected officials.

Across the way, a multicultural coalition told a different story from atop a podium and through a bullhorn. Fanning was a member of the Ku Klux Klan (KKK) in the 1920s and shouldn't have a school named for him. And the city, which saw five of its first eight mayors and six of its early 10 councilmen belong to the Invisible Empire, needed to reckon with its racist legacy.

"We did not bring this problem to Brea," said Sylvia Pearco, a member of the Rename Fanning Committee, at the well-attended press conference. "Brea had this history. When told that the school's namesake had a very probable connection to the KKK, what will the child of color think if no action is taken?" The group then broke into a rendition of "We Shall Overcome."

Only a few pro-Fanning people came over for a quick peek, they saved their rancor for indoors.

Leading the charge was Bill Fanning, the 72-year-old namesake of his grandfather. "For nearly eight years, our family has heard this allegation that our grandfather was a member of the Klan based on an undated, untitled, unknown author of a list found at the Anaheim [Heritage Center]," Fanning politely pleaded before school district trustees. "The American system of justice was founded on the principle of innocence until proven guilty. Now is the time for you to stand up and reject these false accusations."

A parade of pro-Fanning speakers followed. Brea burghers such as former mayor Don Schwertzer, City Councilman Steven Vargas, Brea Historical Society president John Bickel and former trustees helped to lead the pushback starting in December, whether rallying residents to blitz the board with emails or lining up to speak before them. All cast doubt on the veracity of the Klan membership list on file at Anaheim Heritage Center that counts "W.E. Fanning" among its many names.

Then, former Brean Mike Rodriguez had his turn. "Let's not keep a tribute to a man thet upheld this system of racial oppression while he was superintendent and did nothing to oppose it," he said, impassionedly.

Trustees had previously directed Superintendent Dr. Brad Mason to bring back a list of possible names without "Fanning" as the school transformed into a coding academy. But with pro-Fanning folks organizing for the first time in an 18-month battle, the board backed off. "Something clicked in me after the last meeting," said trustee Carrie Flanders. "William Fanning is innocent until proven guilty."

Trustees voted 4-1 to bring back names that included Fanning for a vote at the following board meeting, setting up a showdown on the Klan that Brea never had a century ago.

Academics and journalists often opt for the easier "Klanaheim" tale about four KKK members who won election to the Anaheim City Council in 1924, when police patrolled the streets in white sheets, and a rally drew 20,000 attendees to Pearson Park. The "model Klan city," as it was hailed from the Klan's

Imperial Palace headquarters in Atlanta, didn't last long; aided by a membership list, anti-Klan Anaheimers recalled the Klan-heavy council just nine months into its reign.

No such heroics are woven into the story of Brea, where Klan councilmen continued in power years after Anaheim's February 1925 recall. "The good residents of Anaheim were smart enough to vote the Klan out," says former OC *Weekly* editor Gustavo Arellano, now a features reporter for the *Los Angeles Times*. "The bad residents of Brea were stupid enough to keep the Klan in for quite a while."

The Klan presence isn't Brea's sole historical shame. It also excluded African-Americans after dark, and a 1926 restrictive covenant declared, "No part of said premises shall ever be sold, conveyed, transferred, leased or rented to any person of African, Chinese or Japanese descent."

Without facing its painful past, racism continues to plague the city. In 2017, a junior high student told a 13-year-old classmate from Mozambique, "You're going to have to go back to Africa—where you belong", the incident made the news. Other Brea stories surfaced with the Fanning Elementary renaming campaign. Gabriel Dima-Smith recounted at the press conference the racism he faced in elementary school, as he was taunted with questions such as "Why are you so dark?" His parents pulled him from the district.

Born to a Mexican father and a white mother, Rodriguez's family history has its own tales of discrimination, from his father being paddle-whacked for speaking Spanish at a Watts high school to later being denied entrance to a Fountain Valley movie theater while on a date with a white woman in the 1960s. It's part of what makes him want to fight for a better Brea.

It started with a simple search. When looking for a Brea school in which to enroll his son, Rodriguez discovered Arellano's "OC Pioneers Who Were Klan Members" series in the *Weekly*, which named Fanning as a Klansman in 2011. "We were looking into an inter-district transfer," he says. "I just didn't feel right about it knowing Brea's past." Rodriguez decided on a school in La Habra instead.

Rodriguez kept the history close to mind, but nothing spurred him into action until a statue of the confederate general Robert E. Lee in Charlottesville, Virginia, became a deadly battleground for the largest gathering of white supremacists in decades. After the race riot there, he put a call out on social media to organize around a cause closer to home.

As the Rename Fanning Committee began to coalesce, Rodriguez conducted his own research, citing a healthy skepticism with Arellano's claim. He headed to the Lawrence de Graaf Center for Oral and Public History (COPH) at Cal State Fullerton to pull transcripts of Breans recounting the city's early days. "There, I realized just how deeply the KKK had their fangs in early Brea before World War II," says Rodriguez.

But he didn't get the same sense when visiting the Brea Museum. That's where he asked Linda Shay, museum curator for the Brea Historical Society, about the Klan. "What Shay told me about this history of Brea and what I read in Fullerton, it was like night and day," Rodriguez says. "She discussed how the KKK also had some very admirable qualities."

Rodriguez then visited the Anaheim Heritage Center to view the list for himself. What he saw firmly convinced him of Fanning's Klan connection.

Launching a petition, the committee took their fight to the school board. "There was no reaction for a year," says Rodriguez, with a laugh. "We were just talking to a wall." But they continued airing Brea's Klan-loving, anti-black past: The sundown town kept blacks out until two appeared on the 1950 census, three decades later, the number reached all of 56 among a population of 27,913. The Klan's legacy persists with Carlson Drive, named after Brea Klansman (and former mayor) Emil Carlson—and, of course, Fanning Elementary.

GABRIEL SAN ROMAN

On a recent January evening, Rodriguez talked to members of the Rename Fanning Committee at Brea Congregational Church. It was a seemingly contradictory setting, as the Anaheim Heritage Center's Klan membership list includes one of its early ministers, Earl Sechrist. "We're continuing the work of Alexander Nelson," Rodriguez, a history teacher, tells the group. He's referring to the former Orange County district attorney who brought down the Klan in Orange County twice with the help of membership lists (See Arellano's "Alexander P. Nelson Was the Klanbuster," Jan. 12, 2012.) "Fanning is on that list, and the list is credible."

"It's been an awakening to a history that I was absolutely not aware of," says David Thiis, a Brea Congregational Church member who joined the cause a year ago. "I'm an older, white man who apparently had blinders on for many decades." Like others, Thiis devoured Christopher Cocoltchos's voluminous 1979 UCLA dissertation, *The Invisible Government and the Viable Community: The Ku Klux Klan in Orange County, California During the 1920's*, the most comprehensive study to date about the KKK's days in OC.

In the days leading up to the vote, Thiis kept things simple in a message on the church's sign facing Imperial Highway, which he wrote with Fanning in mind. "A thorny racial past is our blooming opportunity."

It doesn't take long to find William E. Fanning in the Brea Museum. A framed tribute shows the man at the center of Klan controversy in a different light: working yard duty, cracking a smile with his wife, celebrating his centennial in a wheelchair surrounded by students.

A brief, yellowing biography continues the fawning portrayal. Born in 1876, Fanning served in the Philippine-American War and later became a teacher/principal at Randolph School. He retired as superintendent of the Brea Elementary School District in 1942, capping a 28-year career. Outside of education, Fanning served as president of the Lion's Club, belonged to the Brea Chamber of Commerce and became director of the Oilfields National Bank. Fanning lived to be 103.

None of his storied accomplishments, as it's told, compared to Fanning Elementary. "Mr. Fanning's greatest honor came in 1965 by having Brea's fifth elementary school named the William E. Fanning School," the tribute reads, "and he enjoyed participating in opening ceremonies and other special events held at that school."

Shortly after activists began their push to rename the school, the district tasked Shay with researching the question of Fanning's connection to the Klan. Her 13-page confidential report, *Naming Fanning Elementary School: Understanding William E. Fanning's Legacy*, came in November 2017 at no charge to the district. Shay began with a brief note on bias in historiography that failed to disclose that the late Karl and Inez Fanning, William Fanning's son and daughter-in-law, both served as past presidents of the Brea Historical Society.

From there, the report pounced on the lack of provenance for the Klan list archived at the Anaheim Heritage Center that contained Fanning's name, claiming it couldn't be substantiated. Shay mentions that Cocoltchos' dissertation on the OC Klan included a membership list citation that didn't lead to any findable collection in the Library of Congress. The curator continued by downgrading Arellano's profile of Fanning's Klan connection to mere "editorial commentary," while taking the opportunity to dismiss Brea's "sundown town" past because no formal ordinance established it as one. According to Shay, she also reviewed issues of *Brea Progress* from 1917 to 1930 and didn't find anything to suggest Fanning was a Klansman, she didn't mention that the editor from 1923 to 1927, J.E. Rymer, belonged to the Klan. "We found no credible evidence to indicate William E. Fanning, over the course of his very long life and residence in Brea, ever displayed questionable behavior toward any individual group of people," Shay concluded, closely mirroring the

AN ELDER FANNING

COURTESY BREA HISTORICAL SOCIETY

» CONTINUED ON PAGE 10

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A RecKKKoning in Brea

» FROM PAGE 9

museum's Pioneer portraits. "Instead, we found numerous sources that claimed Mr. Fanning was a selfless, compassionate and dedicated educator." (Shay declined to comment for this story and denied the reporter access to *Brea Progress*, citing past papers as "critically unstable.")

Brea boosters hailed the report for restoring Fanning's good name. Undeterred, Rodriguez returned to the Anaheim Heritage Center with a Fanning parent to keep researching. While there, a librarian unearthed an Aug. 2, 1972, donation letter for the Klan membership lists from late OC historian Leo J. Friis, confirming the list as legitimate. "Nobody on the school board wants to talk about Friis," Rodriguez says.

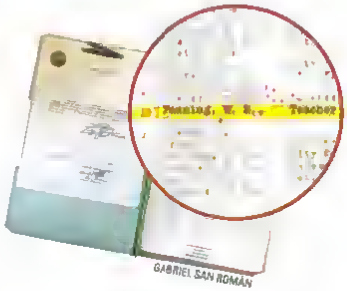
That's because Friis' credentials are impeccable. He served as a deputy district attorney starting in 1929, missing Nelson's Klan-busting tenure as DA by three years. But fresh out of law school, he teamed with leading anti-Klan activist Thomas McFadden a year after the Anaheim recall to start the McFadden, Holden, Friis firm, alongside Lafayette A. Lewis. McFadden helped to form the anti-Klan USA Club and conspired to buy a membership list to expose the Hooded Order.

Friis, a former Anaheim city attorney, also started Pioneer Press, dedicated to publishing short books about Orange County history, and served as president of the Orange County Historical Society and as Anaheim city historian. He authored *Orange County Through Four Centuries*, the first objective and comprehensive treatment of county history in 1965. "When it came to local history, he kept the rest of us honest," said Jim Sleeper, a fellow historian and friend, in an obituary published in the *Register*.

"Friis' contributions to local history were significant," says Chris Jepsen, president of the Orange County Historical Society and assistant archivist of the Orange County Archives. "The stories I hear lead me to believe that Friis was a highly respected attorney and an important figure in the community of Anaheim."

The Rename Fanning Committee also got a boost from acclaimed historian James Loewen, who documented Brea as a sundown town in his award-winning book *Sundown Towns: A Hidden Dimension of American Racism* and criticized Shay's "poorly done" report. "Shay, at least four times, emphasizes that the list has incomplete provenance," Loewen says. "That's not a very good attack on it. Many of the documents that are in any archives don't have a clear provenance."

Loewen denied rumors that he recanted his critique in a recent email to trustees. He also gave them words of scholarly advice. "Former sundown towns need to take overt steps to break their white supremacist tradition," Loewen said. "Changing the name of Fanning Elementary School . . . will signal [to] everyone—residents and nonresidents alike—that the city has moved beyond its sundown town days."



GABRIEL SAN ROMAN

Less than 10 miles south of Brea, Jane Newell, Anaheim Heritage Center's heritage services manager, pulls out a green folder, something she's often done since the Fanning-renaming controversy ignited intrigue about local Klan history. Inside are two documents printed on legal pleading paper. The first is titled "List of Orange County Members K.K.K." and names 200 people, mostly Santa Ana residents. The second is without a title and names more than 1,200 people all over north OC. Toward the bottom of the sixth page is the name W.E. Fanning; he's noted as a teacher from Brea, but no work or home address is listed.

The list is the lifeblood of the Rename Fanning campaign. Without it, there's no movement.

But the Anaheim Heritage Center wasn't the sole source for documentation of OC's Klan membership. The Library of Congress in Washington, D.C., holds a small collection regarding the Klan in Anaheim that was donated in 1954 by Ernest Ganahl, who fought against the Invisible Empire and is the founder of Ganahl Lumber. But when the manuscript is called up, the list is gone, the Library of Congress confirms it has been missing since 1982.

All isn't lost, however; the Ganahl list lives on in Cocoltchos' dissertation, the only apparent scholarship based on the document before its disappearance. His thesis supervisor happened upon the Ganahl list while doing research at the Library of Congress. "The list is, indeed, a valid and complete catalog of Klansmen to the middle of August 1924," Cocoltchos wrote.

That roster also had a date—Aug. 24, 1924—and firm provenance thanks to Lewis' oral histories on tape at the Anaheim Heritage Center. They're too delicate to risk listening to now, but Cocoltchos transcribed key parts. Searching for a membership list, Lewis approached Harry Chandler of the *Los Angeles Times*, who promised something could be arranged. Shortly after, the King Kleagle of the California Klan came knocking. They negotiated a sum of either $700 or $800 in exchange for a list, but a savvy Lewis

demanded—and got—original secretary books, applications and initiation minutes to fortify the ultimate anti-Klan weapon.

"We worked on the list all night, and at about 4:30 a.m., we had completed it," Lewis recounts in his oral history. "Without that list, it would have been impossible for us to make much headway in Anaheim. But with the list, we were armed with sufficient ammunition to proceed intelligently."

No one has been able to compare the Ganahl and Friis membership rolls, and no one may ever be able to. But the Library of Congress thinks Friis' list is legitimate enough to assist it in finding Ganahl's list. "We believe the list to be similar or derivative of a list contained in our Ku Klux (Anaheim) collection," Ryan Reft, a historian and curator for the Library of Congress' manuscript division, wrote Newell on March 7, 2018.

There's good reason for that assessment: Lewis helped to alphabetically assemble the list from the membership materials he bought. Friis' list is grouped much the same. Cocoltchos names dozens of OC Klansmen in his work, most appear on the Friis list. Both documents have no address and/or occupation cited for some members.

Just how Friis obtained both of his lists remains unknown. He kept the donation under seal for five years and didn't tell his Orange County Historical Society colleague Sleeper about it; a Klan folder at UC Irvine's Sleeper Papers reveals an index card showing the historian searched for the 1922 list long after Friis' death.

"The people who deny the validity of [Friis'] list are basically saying two of the most prominent historians in Orange County history were sloppy and shoddy," says Arellano. "No one ever bothered to question the validity of the list until a Mexican writing for the *Weekly* brought it out. The Anaheim Heritage Center is not, in their right mind, going to keep a list that's a bunch of lies."

News vans parked outside Brea Civic Center on Jan. 28, waiting for the final vote on renaming Fanning Elementary. School district staff set up outside seating and a speaker blaring audio from the trustee meeting. But the overflow masses didn't come as they had two weeks before. A handful of pro-Fanning folks wore school-pride shirts, but they fell short of a "blue out" in the seats.

GABRIEL SAN ROMAN

Bill Fanning once again took the podium at the meeting to defend his grandfather. "Today, we know that no list is available in the Library of Congress," he said. "Evidence that cannot be found and cannot be presented simply is not evidence."

The younger Fanning, who declined to comment for this story, didn't mention that the list disappeared in 1982 and that the Library of Congress is using a copy of the Friis list—the very list he and other supporters of his grandfather had long denounced as fake—to aide in their investigation.

Members of the Rename Fanning Committee tried a different approach. They turned the board meeting into a public history lesson with protest signs quoting COPH interviews about Brea's racist past. Rodriguez held up one sign by an ex-Klansman. "The Ku Klux Klan started out and everybody started joining them, so I went ahead and joined them," W.S. Norman said. "For years, there never was a colored working there [in the oil fields] until 1945."

Norman's name appears on the Friis list.

Backed by the words of an uncomfortable past, committee members continued their lesson to the board. "It is now well-known history [that] Brea was a sundown town," Julie Muzzall, a resident of the city, told trustees. "If you don't choose a [new] name, the students will go there with a stigma of the past."

Rename Fanning activists outnumbered all speakers on the issue. Pro-Fanning folks largely laid down their arms. As the board later proved, they had no cause for alarm. "The main issue for us tonight is not whether or not there's evidence to support the allegations against Mr. Fanning," said board president Gail Lyons, scrapping the historical debate aside. "Our focus is we have to make a decision about the best name for the school."

Trustee Nicole Colon argued that Fanning didn't belong to the Klan, but she supported changing the school name. Flanders noted she'd only support names with Fanning in them.

Paul Ruiz sided with her.

"This name is painful for a lot of people because they associate it with the sundown era," said Keri Kropke.

The board first considered the name Heritage Hills Academy of Science and Technology. Lyons, Flanders and Ruiz voted it down. A vote on Fanning Academy of Science and Technology followed. Flanders and Ruiz enthusiastically voted for it, Kropke dissented. A tormented Colon dramatically paused before giving Fanning the decisive nod, followed shortly by Lyons.

The Rename Fanning Committee sat in stunned silence, while pro-Fanning folks greeted the vote with loud applause. And the latter group can count an unlikely ally of sorts.

"I'm actually for keeping the Fanning name, only because the entire world should realize what an embarrassment Brea is," says Arellano, who calls his award-winning Klan series one of his proudest journalistic achievements. "Let the world know that Brea is very proud of its racist past. They're so proud that they still have a school named after a former Klan member."

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fri/02/08

[CONCERT]

WISH YOU WOULD

Mykki Blanco

Since the release of his 2012 hit, "Wavvy," Mykki Blanco has been deconstructing traditional notions of gender with his own brand of genre-bending hip-hop. Although he has been labelled "queer rap" by some critics, the Fountain Valley native's music is more than such a simple classification: It's the soundtrack to a social revolution. Songs such as "Betty Rubble" display his creative blend of riot grrrl aesthetic and psychedelic hip-hop that often dances on the line between catchy and haunting. And what better place to catch one of Blanco's subversive, consciousness-piercing live sets than his own stomping grounds? Plus, Danish singer/songwriter MØ will be performing a set of her signature atmospheric electropop.

Mykki Blanco and MØ at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryoc.com. 8 p.m. $30. —STEVE DONOFRIO

[CULTURAL FAIRS]

Enter the Pig

UVSA Tet Festival

It's the Year of the Pig, so it's time to go hog-wild at the 38th annual Lunar New Year Festival! Organized by the Union of Vietnamese Student Associations, this Vietnamese cultural celebration includes everything regular attendees have come to love: contests, musical performances, ceremonies, the Culture Village (a replica of an authentic Vietnamese village with exhibits, galleries and models of that country's architecture, as well as folks dressed in traditional garments and guard uniforms), the Miss Vietnam of Southern California pageant and, of course, delicious authentic cuisine. If ever there were a time to be a pig, that time is now!

UVSA Tet Festival at OC Fair & Event Center, 88 Fair Dr., Costa Mesa, (714) 388-6711, tetfestival.org. 4 p.m., also Sat.-Sun. $6. —SCOTT FEINBLATT

MORE » ONLINE
OCWEEKLY.COM

sat/02/09

[FILM]

INCONCEIVABLE!

***The Princess Bride* Quote-Along**

Just how many times can you go to a midnight screening of *Rocky Horror*? Okay, a *lot*, but we're excited for a chance to dress up and shout along with another one of our all-time favorites: *The Princess Bride*. Part of the La Mirada Theatre's Back to the '80s Weekend, viewing of this highly quotable film is preceded by costume contests, trivia questions and other frivolity. Costumes are highly encouraged, so come as your own incarnation of Buttercup, the dashing Westley or Inigo, or even Miracle Max. After the film, join the '80s party in the lobby for some new wave karaoke and arcade games. We'll be there, probably dressed as an R.O.U.S.

The Princess Bride Quote-Along at La Mirada Theatre for the Performing Arts, 14900 La Mirada Blvd., La Mirada, (714) 994-6310, lamiradatheatre.com. 8 p.m. $15. —ERIN DEWITT

[CONCERT]

Spread Love

One Love Cali Reggae Fest

Unleash all your good vibrations at the ultimate love and unity experience. Over three days at the *Queen Mary*, the One Love Cali Reggae Fest features Earth-happy food vendors and crafts makers offering you sustenance and soulful threads as you jam and sway in solidarity to tunes from J Boog, Common Kings, Iration, Atmosphere, Sublime With Rome, Dirty Heads, Slightly Stoopid, Tribal Seeds, Yellowman, Rebelution and many more. Unity is the name of the game, now more than ever, so bring your boatload of positive feels and spread them around.

MORE » ONLINE
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One Love Cali Reggae Fest at *Queen Mary* Events Park, 1126 Queens Hwy., Long Beach, (562) 435-3511, www.onelovecalifest.com. Noon, also Fri. & Sun. $85-$320; Children 5 and younger, free. —SR DAVIES

sun/02/10

[THEATER]

True Life Tales

'Asylum Anguish: Stories From the Border'

Friends of OC Detainees volunteers have visited immigrants in ICE custody at the Musick Facility in Irvine and Theo Lacy in Orange. They've already heard the true-life stories of asylum-seekers staged by playwrights Jane Page and Gavin Cameron-Webb in "Asylum Anguish: Stories From the Border." Hosted by the St. Joseph Center, your ticket funds their work. Be a witness, vote with your seat, then applaud UC Irvine drama students speaking the testimonials of those held minutes from the comfortable theater—months, years, lives away from their families and friends.

"Asylum Anguish: Stories From the Border" at St. Joseph Center Auditorium, 480 S. Batavia St., Orange, (949) 310-9385, www.friendsofocdetainees.org. 5 p.m. $25-$50. —ANDREW TONKOVICH

[MUSIC]

Everybody Now . . .

Beer & Hymns

If you miss singing at church but would prefer that church to be a bar, then the monthly Beer & Hymns event at the Wayfarer is the answer to your prayers! This event is non-denominational, all inclusive and LGBTQ friendly, so come one and all to sing some old-school hymns with a refreshing libation in your hands. This month's edition features a Cheesy Love Songs after-party, so when you're done with the usual hymnal session, stay to belt out some of the sappiest love ballads we all know and shamelessly admire. No judgement, no preaching—just booze, music and, if you're lucky, a little Celine Dion's "My Heart Will Go On." Nothing warms your heart like a spiritual sing-along with a cock tail in hand—just like Jesus intended.

Beer & Hymns at the Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039; www.beerandhymnsoc.com. 6:30 p.m. $10; drinks sold separately. 21+. —LILA SHAKTI

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mon/02/11

[CONCERT]

Folk Yeah

David Rosales & His Band of Scoundrels

Every Monday this month, Los Angeles native David Rosales and his ensemble group, the Scoundrels, preside over the Wayfarer. The throaty, baritone singer/guitarist has been making waves with his rich, smooth vocals against his band's lush R&B and folk tunes. Their latest album, *Brave Ones*, is a vibrant display of their love for country, Americana, folk, and R&B, elements that wonderfully combine for an immersive new roots music experience.

David Rosales & His Band of Scoundrels with Daniel Bonte & the Bona Fide and Rob Staley at the Wayfarer, 843 W. 19th St., Costa Mesa, (949) 764-0039, www.wayfarercm.com. 7:30 p.m. Free. 21+. —AIMEE MURILLO

tue/02/12

[CONCERT]

Last KISS

KISS

Remind us if we haven't heard this before, but (once again) KISS is about to embark on a farewell tour, saying "goodbye" after more than 45 years as a group. Though it's been nearly seven years since the band released an album of originals, Paul Stanley, Gene Simmons and company will light up the Honda Center for the first time since their ill-fated Arena Football League team, the LA KISS, well, lit things up. This is one of the first nights of what's sure to be the first lap of a very very long tour—even if it may not actually be the End of the Road for the rockers.

KISS at the Honda Center, 2695 E. Katella Ave., Anaheim, (714) 704-2500; www.hondacenter.com. 7:30 p.m. $29.50-$1,000. —WYOMING REYNOLDS

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wed/02/13

COURTESY OF GWC ART GALLERY

[ART]

NEW VISIONS
'Neoteric: The New Avant Garde'

Gather the art-lovers in your life for the latest exhibition at Golden West College Art Gallery. "Neoteric," an avant-garde wonderland filled with bright colors and dreamy structures. With a variety of Southern California artists, the gallery creates a community of artistic mediums that shines a light on current underground art movements. A great deal of experimentation has gone into each piece, encouraging a sense of rejection to the mainstream. Specifically customized for the gallery, "Neoteric" becomes an immersive space of exploration, tilting your perspective at every turn and allowing you to examine an outward view of the human experience.

"Neoteric: The New Avant Garde" at GWC Art Gallery, 15751 Gothard St., Huntington Beach, www.gwcartgallery.com. 10 a.m. Through Feb. 23. Free. —MORGAN EDWARDS

[FOOD & DRINK]

Celebrating Ladies
Galentine's Day Wine Dinner

For as much as we harp on and on about Valentine's Day, there's something a little more special about Galentine's Day, the day before Valentine's that's spent among girlfriends. Tonight, the FIFTH in Anaheim is hosting a special Galentine's Day dinner just for women, women-identifying persons and nonbinary-but-female-presenting people out there who just want to celebrate one another in the name of friendship. Gather your feminine cohorts and enjoy yummy food and half-off specials on wine or a seasonal flight of champagne cocktails prepared just for the event. Long Beach musician Michael Physick will also serenade the crowd, but most of all, you'll be reunited with your coven of smart and sassy besties in the spirit of love and harmony—and rosé.

Galentine's Day Wine Dinner at the FIFTH, 1650 S. Harbor Blvd., Anaheim, (714) 772-0899, thefifthoc.com. 5 p.m. —AIMEE MURILLO

thu/02/14

[NIGHTLIFE]

Awww, Yeah!
Love Lockdown

If you have yet to lock down your Valentine's Day plans, this event may be just the thing. The House of Blues in Anaheim is delivering a sensual night of soul and R&B jams. Expect a night filled with some of the most beautiful, love-infused tunes from musicians such as Usher, Mario and Marvin Gaye. DJ Jon B, Choice One, Chadd Daddy and MC Sahna G will deliver top-tier baby-making songs straight to the ears of you and your boo. So grab your one-and-only or your closest friend, and let yourselves be sexually healed by the music.

MORE » ONLINE
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Love Lockdown at House of Blues at Anaheim GardenWalk, 400 Disney Way, Ste. 337, Anaheim, (714) 520-2334; www.houseofblues.com/anaheim. 9 p.m. $7.50-$25. 18+. —LAUREN GALVAN

[FILM]

NOT A ROM COM
Sunrise—A Song of Two Humans

FW. Murnau's *Sunrise* is considered one of the few silent films to truly approach perfection—*The Passion of Joan of Arc* probably being another—and its overwhelming expressionist aesthetic remains distinctive more than 90 years later. Plus, it's a story of love and death—and those won't ever go out of style. For this Valentine's Day, the Art Theatre in Long Beach presents *Sunrise* with a live score by the Jack Curtis Dubowsky Ensemble, a top-flight outfit led by the polymathic Dubowsky. He's a highly accomplished academic working at the intersection of music, film and queer theory who is also a highly accomplished composer who also leads his ensemble through many emotional and imaginative live scores to classic silent films. (He also has Apple using one of his patented designs—is there anything Jack Curtis Dubowsky can't do?) Altogether, it's a chance to see a classic film elevated to an ever higher level.

Sunrise—A Song of Two Humans with the Jack Curtis Dubowsky Ensemble at the Art Theatre, 2025 E. Fourth St., Long Beach, (562) 438-5435, artheatrelongbeach.org. Optional dinner, 6:30 p.m., screening 8 p.m. $13.50-$77 (with dinner options). —CHRIS ZIEGLER

Aloha State of Mind

'Ai Pono Café is a plate-lunch joint that feels as if it came direct from Hawaii

BY EDWIN GOEI

There's an authentic Hawaiian charm that the new 'Ai Pono Cafe in Costa Mesa has that other Hawaiian plate-lunch joints in Orange County do not. A lot of it has to do with where it's located: tucked away in an industrial area under the flight path of John Wayne Airport planes, a place where you'd never think to find any sort of food, let alone meals associated with paradise.

But if you've actually been to Hawaii and eaten at such landmarks as Sam Sato's in Maui and Hamura Saimin in Kauai—both of which are also found in industrial complexes—you'd know the best eateries there are almost always never at the resorts or on the main thoroughfares where the tourists tread. You have to know where to go. But when you make the effort to find them, you feel as if you've discovered something special, even though the locals knew the whole time.

Walking into 'Ai Pono Cafe, I felt as though I were in Hawaii. No, not the fake tiki fantasy of Trader Sam's or the touristy Roy's, but the real Hawaii, where the Kama'aina live and breathe.

Despite its name, 'Ai Pono Cafe is hardly a café. There are a couple of cobbled-together tables and chairs where you can sit outside in the sun or inside in the hallway, but the storefront wasn't meant for more than a few diners. The building in which 'Ai Pono operates is actually the Hood Kitchen Space, a commercial facility that rents to catering companies and various food producers. 'Ai Pono started out as a meal-prep company here before deciding to open this café with just a counter and a blackboard menu.

As the Hawaiian term *'Ai Pono* loosely translates to "eating healthy," the menu is separated into two categories: Clean(ish) and Dirty(ish). Though I'm still somewhat dubious on what makes something "clean(ish)" as opposed to "dirty(ish)," I've gleaned from the mission statement on its website that 'Ai Pono doesn't add processed sugar or sodium to the "clean" stuff.

The "clean" side is where I found the Healthy Hawaiian Bowl, which features two proteins topping a large portion of rice. The first protein—cubes of ahi poke that are only slightly seasoned with seaweed and sliced red onion—tastes like the poke I've eaten from Safeways in Hawaii, which is to say it tastes like the real stuff and not the kind peddled by a build-your-own franchise.

The second protein was a kalua turkey that I smelled before I even ordered it. Its aroma perfumes the parking-lot air from a small box smoker placed on the sidewalk. When I took a forkful of the still-moist, white-meat shreds from the bowl, what I tasted matched what I smelled all around me. And it's the imprint of the smoke that makes it almost indistinguishable from kalua pig, the centerpiece of all luaus. To offset the proteins, 'Ai Pono piles a generous helping of lomi tomato, the Hawaiian version of pico de gallo.

EDWIN GOEI

It may be the power of suggestion, but the Healthy Hawaiian Bowl did feel "clean" and wholesome, as if consuming it pushed my nutritional needle to the good. But then, there's the "dirty" side of the menu, which, if I'm being honest, is much more fun. This is where the Korean fried chicken, Portuguese sausage, fish katsu, fried noodles, mayo-heavy mac salad and crispy shrimp live. And all of these things can be had in one dish: the Styrofoam shell of the Mento Bento, a plate lunch to end all plate lunches.

The Mento Bento is a veritable Hawaiian-food cornucopia, with the fish katsu as its star. The katsu can vary between mahi *mahi or ahi*, depending on availability. But whatever the species, the deep-fried, panko-breaded block will be brushed with a miso hot mustard and a soy reduction, two sauces that zing unlike any other. The Thai garlic shrimp—the second-best protein—is served with its shell still attached to capitalize on its crispness and glazed in something akin to bottled Thai sweet chile sauce. And although the fried chicken wings—double-fried in the classic Korean style—are perhaps too salty, the furikake-dusted rice, the chow mein–like noodles and the rich mac salad offer course corrections.

When you finish the meal, you realize two things. First, it's a bargain for what you get. And second, this is a Hawaiian plate lunch made for the modern Kama'aina. And as I surveyed the scene, sipping on a can of hiliko'i-flavored soda, I also noticed the music playing was current Hawaiian reggae, not the usual Israel Kamakawiwo'ole songs that serve as the standard soundtrack for other mainland Hawaiian joints. With the music, the location and the food, I'd venture to guess that if you're actually from Hawaii, eating at 'Ai Pono might feel as though you never left.

'AI PONO CAFE
350 Clinton St., Ste. A, Costa Mesa, (949) 402-6877, aiponomeals.com. Open Tues.–Fri., 11 a.m.–2 p.m. Meals, $10–$16. No alcohol.

WHAT THE ALE
» GREG NAGEL

Reinventing the Brewpub

"Where should we go next?" It's the question you'll hear at any local brewery on an average night—and more often if a brewery lacks a regular food truck, games to play, TV or a vacuum-like business-park ambience. In recent years, the following breweries have raised their game, installing proper kitchens to make them worthy of a dinner date, with possibly the option to close the place down.

GameCraft Brewing: After chowing down on the kitchen's entire menu, I have to say an international flare with seriously bold flavors is on full display. Start with the pretzel bites, which come with a German Obatzda cheese dip, then finish with karaage chicken sliders that are packed with so much umami you'll cry, "Oh, mommy!" Order them with hyper spice if you crave the heat. *23301 Avenida de la Carlota, Ste. C, Laguna Hills, (949) 734-0910; www.gamecraftbrewing.com.*

TAPS Brewery & Barrel Room: After a recent menu change, dedicated truck chef Roman Jimenez now offers a mild version of a Nashville hot chicken sandwich called the Hot'Lanta that's crisp, juicy, and padded with a solid bun and house pickles. *15501 Red Hill Ave., Tustin, (657) 247-3920; www.tapsbrewery.com*

Barley Forge Brewing: Spent grain from the brewery is given to local farmers who raise the animals served in the restaurant. Pulled pork is smoked on site, shredded, then served in a mound on a hearty pretzel bun. The cycle of life! *2957 Randolph Ave., Ste. D, Costa Mesa, (714) 641-2084, barleyforge.com*

Docent Brewing: Of all the unlikely places to grab a proper Cubano, Docent's kitchen makes one that's slender, tight as a joint, with bright mustard and neon-green pickles. *33049 Calle Aviador, Ste. C, San Juan Capistrano, (949) 767-8170; docentbrewing.com*

LETTERS@OCWEEKLY.COM

GREG NAGEL

OC WEEKLY'S CURATION OF THE LATEST **FOOD** & **DRINK** NEWS OF THE WEEK, COMPLETE WITH **RESTAURANT REVIEWS** & **EVENT PICKS**

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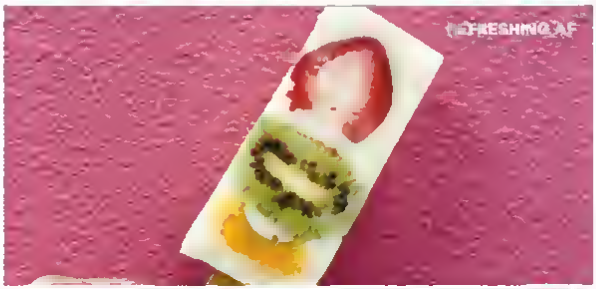

ERIN DEWITT

Welcome to the Neighborhood

La Michoacana Premier arrives in Long Beach

LONG BEACH LUNCH
» ERIN DEWITT

The space on the corner of Seventh Street and Orange Avenue that had sat vacant for many months, its windows covered up with brown paper and a "Coming Soon" sign up so long it became faded and dusty, reopened in January as La Michoacana Premier, a quick stop for Mexican snacks, ice cream and paletas.

When it comes to ice-cream shops, the La Michoacana moniker not only has been used for generations in Mexico, but it's even seen some legal battles over who officially owns the name. With literally thousands of small, family-run *paleterias* around the continent branding themselves as La Michoacana, borrowing heavily from the same business name, model and even décor, there's really no containing it at this point.

This La Michoacana Premier is decorated in bright white, pink and green stripes, with a lengthy counter at which to order (and visually peruse all the frozen treats), you pay at the register at the end, cafeteria style. Take a moment to browse the several menus and take it all in. The walls are lined with de facto *paleteria* stock photos (candy-colored and ultra-sharp), neatly stacked packets of Rancheritos and Churrumais and Takis, and picture- and animated-text-based menu boards—there's a lot going on.

Everything on these menus breaks down into basically two flavor profiles: soft and sweet or intensely tangy and spicy.

The almost assaultingly tart snack pepino loco comes with four cucumber pieces hollowed out into shot glasses and filled with Japanese peanuts, nestled on a bed of chopped jicama, mango and more cucumber, all doused with flame-red chamoy sauce and Tajin. In this variation, that's all topped with long ribbons of bouncy cueritos (pickled pig skin, which wasn't exactly my jam, but I would definitely order the dish again, sans blubber).

Smoothies come topped with whipped cream and are available in any fruit combo you want. The freshly made juices—a dozen vegan options to choose from—come in mixes such as Dracula (beet, orange, celery and strawberry) or Verde (cactus, celery, apple, spinach and ginger).

And then there's the Hot Cheetos elote. A hefty ear of sweet yellow corn is boiled, slathered in mayo, then heavily coated in fine neon red crumbles. No lime, no cotija—and, really, there's no need. The Hot Cheetos, last year's trendiest condiment, add plenty of tang, heat and crunch. Wait a few minutes for the mayo to warm up and meld with the Cheetos dust.

But this is an ice cream parlor after all, and the flavors include coco leche, chocolate abuelita, Snickers, arroz con leche, regular coffee and Starbucks coffee. But even with all this creamy pastel dreaminess, the real draw here is the paletas. Rows upon rows of individually wrapped and carefully poured popsicles come in a spectrum of sugar and fruit. There are the classics—strawberry, coffee, banana with delicately spaced banana slices, and coconut with translucent cubes of coconut flesh frozen within—but La Michoacana Premier also sells pops in tequila-almond, bubble gum, Gansito (a snack cake akin to a chocolate-covered, jelly-filled Twinkie), cajeta (goat-milk caramel), soursop fruit, cookie monster (blue with whole chocolate sandwhich cookies), and many more. And at just $2 per popsicle, you could order a few different ones.

While there's no shortage of La Michoacana ice cream shops in Southern California, we didn't have one on *this* corner.

LA MICHOACANA PREMIER
1168 E. Seventh St., Long Beach

PHOTOS BY GREG NAGEL

Eating Like It's 1999

Stubrik's offers a pork chop of the gods

When Stubrik's opened in 1999, Bill Clinton was president, Prince's song "1999" was hyper-relevant, and Y2K had everyone freaked out that planes were going to fall from the sky. More important, I was still a single lad that year, and the thought of where to take a date (well before Tinder) usually turned into a meat-and-potatoes endeavor. One of the places I took a gal was the newly opened Stubrik's on Commonwealth in downtown Fullerton. I got a top sirloin slathered with blue cheese, and she ordered a salad. The '90s were crazy like that.

Fast forward 20 years, the old-school steakhouses of yesteryear seem to be forgotten. Possibly a victim of hip, fast-casual dining, there's just something about that experience of brick walls, red heat-lamped meat and candlelit tables that fulfills a certain need in American dining. "Sometimes I just want a frickin' steak with a baked potato—how hard is it?" moans my wife every month or so.

And she's right. I searched high and low. Not only are the classics gone, but the existing few have such bad reviews it's not worth rolling the dice. Then, I had an *aha* moment: "I wonder if Stubrik's is still open . . . I haven't been since I was single."

Not only is Stubrik's still open, but it's also hoppin'. I was surprised to see a digital waitlist feature on its website, with a solid 50-minute wait on a Saturday night. I put my digital self in line, drove down and was seated on arrival. Thanks, internet!

"We just revamped the cocktail list," notes Nick Lombardo, Stubrik's manager. Although updated, they're far from some wax-mustachio'd mixologist's creations. At 12 bucks each, the drinks are somewhere in the middle of modern classics, but with a dive bar twist, which makes them balanced on the sweet side. The daiquiri, for example, has Plantation Pineapple Rum (a touch sweet), Rumhaven Coconut (also sweet), lime (sour), cane syrup (sweet-sweet) and pineapple juice (half-sweet). Thankfully, the drink has enough ice to dilute into something you'd find on vacation.

EAT & DRINK THIS NOW
» GREG NAGEL

"Definitely get the 16-ounce bone-in pork chop with that," suggests Lombardo.

After chomping on flaky crab cakes and skateboard-wheel-sized stuffed, beefy mushrooms, the bone-in pork chop is delivered. The perfectly rested, grill-grid-seared, steaming sweet pork tempts me to grab the bone as if it's a caveman's handlebar, but I resist. Each cut with the wood-handled knife is effortless. A quick swipe of the protein through the Burgundy mushroom sauce yields a bite worth sharing. I don't often think of ordering pork at a steak joint, but holy hell, this thing is a must-get.

"Didn't you take me here when we first started dating?" asks my wife of 19 years.

"It must have worked." I reply.

STUBRIK'S STEAKHOUSE & BAR
118 E. Commonwealth Ave., Fullerton,
(714) 871-1290 www.stubriks.com

Hi-Time Wine Cellars

Monthly Specials - February

Every month we have 50+ items in the store on sale for that month only. The list covers both still and sparkling wines, Port wines, liquor, beer and cigars. For the full list stop by the store or visit our website.

Grey Goose Vodka 750ml
Reg. Price $34.99 • **SALE $23.99**

Citadelle Gin 1.75
Reg. Price $39.99 • **SALE $25.99**

Wild Turkey 101 Proof Bourbon 1.75L
Reg. Price $45.99 • **SALE $28.99**

Grand Marnier Liqueur 1L
Reg. Price $48.99 • **SALE $31.99**

More Items On Sale!

Product	Reg.	Sale
Columbia Crest Chardonnay 'H3"	$8.98	$7.98
Coppola Merlot "Diamond"	$12.99	$10.99
Hakkaisan Junmai Ginjo Sake	$26.98	$23.99
Mirabelle Brut (sparkling)	$21.98	$18.99
Iron Horse 2012 Brut (sparkling)	$32.98	$28.99
Pommery Brut Royal Champagne	$39.98	$29.99
Grey Goose Vodka Assorted Flavors	$34.99	$23.99
Laphroaig 10yr Cask Strength Scotch	$79.99	$66.99

THE CRITERION COLLECTION

The Odd Couple

Little-known facts about Hal Ashby's 1971 cult favorite *Harold and Maude*

BY AIMEE MURILLO

Valentine's Day has reappeared on the horizon, and among the many themed events taking place in its honor will be nationwide screenings of the 1971 classic *Harold and Maude*. An atypical romantic comedy, it's an unlikely film to have developed a resurgence in the past few decades, especially since it bombed at the box office upon its release. But the fact that it has had a massive cult following of fans who have flocked to see it in outdoor screenings and arthouse cinemas whenever possible—among them Cameron Crowe and Judd Apatow—suggests that it's a precious, if misunderstood, film, whose themes of selfless love and having a lust for life have only grown stronger with time.

This, perhaps, is the crux of why the movie still holds up. So, in the spirit of giving even more love and appreciation for a film that has taught so many how to open up and enjoy life, here is a collection of interesting tidbits about the making of the film, provided by its director's biography *Being Hal Ashby: Life of a Hollywood Rebel* and Peter Biskind's *Easy Riders, Raging Bulls*, two fascinating tomes to explore if you want to learn more about some of the most fascinating movies to come out of the New Hollywood decade.

Diff'rent strokes. Title actors Bud Cort and Ruth Gordon didn't vibe too well on set because of their different acting chops. Cort had previously tried his hand at standup comedy, so he wanted to do some improvising, while Gordon, an Oscar winner, was adamant about sticking to the script. Cort, however, was also extremely method about his performances. He really put himself through many of the fake death scenes, including the opening hanging scene. He also fully expected to have sex with Gordon.

Musical intervention. Cat Stevens was brought on to do music at the suggestion of Elton John. During production, Stevens changed his mind and asked the director to be released from the project. Ashby flew to Paris to meet with Stevens and was able to convince him to allow the music he had already cut to be used for the film.

Groovy. The crew were mostly hippies who were selected by Ashby personally, so the tone of filming was mostly relaxed and calm. One of the team members was Michael Haller, who had previously worked with George Lucas on his *THX 1138*. Haller created Harold's Jaguar minihearse, Harold's uncle's artificial arm and Maude's railway-car home.

Bad reputation. Not surprisingly, Ashby and Paramount producer Robert Evans would butt heads several times in pre- and post-production. Despite his stellar run as a director, Ashby had a bad reputation as a producer killer. He originally backed down from directing *Harold and Maude* when he learned the screenwriter, Colin Higgins, sold the film to Paramount under the impression he was going to direct it. "Why the hell don't you just let Colin make this film?" Ashby asked Evans. "He sees it, and he wants to make it." Evans' response was "Hal, if you don't do it, Colin is still not going to do it, someone else will direct it." Ashby obliged, but only with Higgins' blessing, and then he made Higgins a co-producer so the then-MFA student could learn how to direct.

Love isn't in the air. Another contentious disagreement between Ashby and producers was the love scene between Harold and Maude. Evans' then-wife, actress Ali MacGraw, liked the movie but felt the scene wouldn't go over well. "That's sort of what the whole movie is about, a boy falling in love with an old woman, the sexual aspect doesn't have to be distasteful," Ashby said. The actual scene was far from pornographic, yet Evans said it would disgust most audiences. The scene was cut, but Ashby had promo god Pablo Ferro put the footage in the film's trailer. Evans was not pleased.

Box-office bomb. Audiences at early test viewings in Palo Alto loved it, but the movie was ravaged by critics. The film was slated for a Christmas release, which possibly led to the film's poor box office run. It opened and closed within a week. Plus, Paramount supposedly marketed the film poorly as a touching flick about a friendship between a young man and an older woman, removing any romantic aspect of the film.

Cult status. Among youthful markets, the film did amazingly well and gradually earned an audience—so much so Paramount rereleased it in 1974 and 1978. Ashby also earned some fans, with many people writing to him until his death in 1980 about how *Harold and Maude* helped them through tough emotional times and taught them to enjoy life again.

AMURILLO@OCWEEKLY.COM

HAROLD AND MAUDE

screens at the Frida Cinema, 305 E. Fourth St., Santa Ana, thefridacinema.org. Thurs., Feb. 14, 1:30, 3:30, 6 & 8 p.m. $7-$10.

The Princess and the Basket Case

BY MATT COKER

Green Book. A working-class Italian-American bouncer drives an African-American classical pianist on a tour of venues through the 1960s American South. *Directors Cut Cinema at Regency Rancho Niguel, (949) 831-0446. Thurs., Feb. 7, 11:05 a.m., 2:10, 5:05 & 8:05 p.m. $8-$10, also at Regency South Coast Village, 1561 W. Sunflower Ave., Santa Ana. (714) 557-5701. Thurs., Feb. 7, 12:30, 3:30, 6:45 & 9:45 p.m. $8-$11, and Art Theatre, 2025 E. Fourth St., Long Beach, (562) 438-5435, artheatrelongbeach.org. Fri.-Wed., 1, 3:45, 6:30 & 9:15 p.m., Thurs., Feb. 14, 1 & 3:45 p.m., $8.50-$11.50.*

The Favourite. Early-18th-century England's Queen Anne is in ill health and bad temper as her friend and servant make power grabs. *Directors Cut Cinema at Regency Rancho Niguel, (949) 831-0446. Thurs., Feb. 7, 11:10 a.m., 1:50, 4:40, 7:20 & 10 p.m. $8-$10; also at Regency Lido Theater, 3459 Via Lido, Newport Beach, (949) 673-8350. Thurs., Feb. 7, 1 & 7 p.m. $8-$11.50; and Regency South Coast Village, (714) 557-5701. Thurs., Feb. 7, 1, 4, 7 & 9:50 p.m. $8-$11.*

Vice. Adam McKay's 2018 bio-drama details the rise of Dick Cheney, the most powerful vice president in history. *Directors Cut Cinema at Regency Rancho Niguel, (949) 831-0446. Thurs., Feb. 7, 12:30, 3:30, 6:40 & 9:45 p.m. $8-$10.*

Cold War. Politics, character flaws and unfortunate twists of fate keep a mismatched couple seperated in 1950s Poland, Berlin, Yugoslavia and Paris. Presented in Polish with English subtitles. *Directors Cut Cinema at Regency Rancho Niguel, (949) 831-0446. Thurs., Feb. 7, 12:55, 3:10, 5:20, 7:30 & 9:50 p.m. $8-$10; also at Art Theatre, artheatrelongbeach.org. Thurs., Feb. 7, 3, 5, 7 & 9 p.m. $8.50-$11.50.*

If Beale Street Could Talk. Tish and her artist fiance deal with his arrest for a rape he did not commit. *The Frida Cinema, 305 E. Fourth St., Santa Ana, thefridacinema.org. Thurs., Feb. 7, 2, 5 & 7:30 p.m. $7-$10.*

The Wife. A spouse questions her life choices as she travels to Sweden, where her husband is slated to receive the Nobel Prize for Literature. *Directors Cut Cinema at Regency Rancho Niguel, (949) 831-0446. Thurs., Feb. 7, 4:35 p.m. $8-$10.*

I Want to Eat Your Pancreas. Erica Mendez's anime adaptation of Yoru Sumino's award-winning novel. *Various theaters; www.fathomevents.com. Thurs., Feb. 7, 7 p.m. (in Japanese with English subtitles), Sun., 12:55 p.m. (dubbed). $12.50.*

Mine Vaganti (Loose Cannons). A young man comes home from his studies in Rome so he can come out to his traditional large southern Italian family—only to have an older brother ruin those plans. *Regency San Juan Capistrano, (949) 661-3456. Thurs., Feb. 7, 7 p.m. $10.*

Rebels Without a Submission: Short Film Festival. A reception follows the two-hour, second-ever screening event, which is making its Frida debut. *The Frida Cinema, thefridacinema.org. Thurs., Feb. 7, 7:30 p.m. $5.*

2019 Oscar Nominated Short Films: Animation. The nominees screening are: *Bao* (Domee Shi/USA), *Late Afternoon* (Louise Bagnall/Ireland), *Animal Behaviour* (Alison Snowden and David Fine/Canada), *Weekends* (Trevor Jimenez/USA), *One Small Step* (Andrew Chesworth and Bobby Pontillas/USA & China). *Directors Cut Cinema at Regency Rancho Niguel, (949) 831-0446; also at Regency South Coast Village, (714) 557-5701. Opens Fri. Call theaters for show times and ticket prices.*

2019 Oscar Nominated Short Films: Documentary. The nominees screening are: *Black Sheep* (Ed Perkins/U.K.), *End Game* (Rob Epstein and Jeffrey Friedman/USA), *Lifeboat* (Skye Fitzgerald/USA), *A Night at the Garden* (Marshall Curry/USA), *Period. End of Sentence.* (Rayka Zehtabchi/USA). *Directors Cut Cinema at Regency Rancho Niguel, (949) 831-0446, also at Regency South Coast Village, (714) 557-5701. Opens Fri. Call theaters for show times and ticket prices.*

2019 Oscar Nominated Short Films: Live Action. The nominees screening are: *Madre* (Rodrigo Sorogoyen/Spain), *Fauve* (Jeremy Comte/Canada), *Marguerite* (Marianne Farley/Canada), *Detainment* (Vincent Lambe/Ireland), *Skin* (Guy Nattiv/USA). *Directors Cut Cinema at Regency Rancho Niguel, (949) 831-0446, also at Regency South Coast Village, (714) 557-5701. Opens Fri. Call theaters for show times and ticket prices.*

MAHAK—A World She Founded. Saideh Ghods discovered when her 2-year-old daughter was diagnosed with cancer the suffering of impoverished families in hospital corridors around Iran. *UCI, McCormick Hall, Humanities Gateway 1070, first floor, Campus and West Peltason drives, Irvine, (949) 824-6117. Fri., 6:30 p.m. Free.*

BTS World Tour "Love Yourself" in Seoul. It's encore screenings of a recent live performance by one of 2018's top concert acts worldwide. *Various theaters; www.fathomevents.com. Sat.-Sun., 11 a.m. $15.*

The Met: Live in HD: *Carmen.* It's an encore presentation of Sir Richard Eyre's Metropolitan Opera production of the Bizet favorite. Sung in French with English subtitles. *Various theaters, www.fathomevents.com. Sat., 12:55 p.m. $18-$24.*

UNIVERSAL PICTURES

Sunrise. The Jack Curtis Dubowsky Ensemble performs the live score as FW Murnau's classic 1927 silent romance film rolls at two regional movie houses. *The Frida Cinema, thefridacinema.org. Sat., 8 p.m. $13.50; also at Art Theatre, artheatrelongbeach.org. Thurs., Feb. 14, 8 p.m. $13.50 (or $77 when bundled with a dinner package at Lola's Mexican Cuisine, which is across the street).*

Donnie Darko. A troubled kid does very bad things because a big bunny rabbit tells him to. *The Frida Cinema, thefridacinema.org. Sat., 10 p.m. $10.*

Dirty Dancing. The 1987 rom-dram popularized the saying "Nobody puts Baby in a corner." *Various theaters; www.fathomevents.com. Check website for show times. $12.50.*

Lisztomania. A good portion of the film is devoted to the composer/piano virtuoso's "friendship" with fellow composer Richard Wagner. *The Frida Cinema, thefridacinema.org. Mon., 2, 4, 6 & 8:30 p.m. $7-$10.*

***The Tempest* on Film: Empire and Its Ruins, Winter 2019.** UC Irvine Humanities Core and Shakespeare Center's free series of film and television adaptations of William Shakespeare's *The Tempest* continues through Feb. 15. *UCI Humanities Gateway 1070, Irvine, (949) 824-6117.* Forbidden Planet *and* Star Trek *"Requiem for Methuselah," Mon., 6 p.m.,* The Tempest, *Tues., 7 p.m. Free.*

Happy Death Day 2U. Tree discovers that dying over and over was surprisingly easier than the dangers that lie ahead. *Chapman University, Dodge College of Film and Media Arts, Marion Knott Studios, Folino Theater, 210 N. Cypress St., Orange, (714) 997-6812. Mon., 7 p.m. Free, but seating is first come, first served.*

Blue Velvet. David Lynch's 1986 thriller is something to behold. *The Frida Cinema, thefridacinema.org. Tues.-Wed., 2:30, 5:30 & 8 p.m. $7-$10.*

***Amores Perros* (*Loves Dogs*).** A horrific car accident connects the stories of three characters dealing with loss, regret and life's harsh realities, all in the name of love. *UCI, McCormick Hall, (949) 824-6117. Wed., 7 p.m. Free.*

Love Story. Though they are from different backgrounds, two young lovers somehow make it work—and then, tragedy strikes. *Regency South Coast Village, (714) 557-5701. Wed., 7:30 p.m. $9.*

The Breakfast Club. The 1985 John Hughes film is filled with pants that will make you wince, especially when the Brat Packers attempt to get deep as high school students who are diverse in everything except skin color and the date they must serve weekend detention. Bring snacks and beverages, but no booze lest you have to stay late and clap together chalkboard erasers. *Fullerton Public Library, 353 W. Commonwealth Ave., Fullerton, (714) 738-6327. Thurs., Jan. 31, 1 p.m. Free.*

My Bloody Valentine. A man returns to his hometown on the 10th anniversary of the Valentine's-night massacre that claimed 22 lives. *The Frida Cinema, thefridacinema.org. Thurs., Feb. 14, 10 p.m. $7-$10.*

MCOKER@OCWEEKLY.COM

Gorilla Theater

King Kong comes to Fullerton—yeah, really

BY JOEL BEERS

Very big and technically intensive shows are no stranger to the Maverick Theater, from adaptations of the epic sweep of the battle of Gettysburg in *The Killer Angels* novel to live versions of films such as *The Sting*, *Night of the Living Dead* and *The Manchurian Candidate*.

But how the hell is founder Brian Newell going to pull off the 1933 film *King Kong*, which includes scenes atop the Empire State Building and a tussle with a Tyrannosaurus rex—not to mention a rather large ape? Here's how: through the hundreds of hours of work since November by an 11-person production crew on a scenic and technical infrastructure that, combined with 21st-century digital technology, a faithful staging of the novelization of the film's screenplay, cinematic techniques, and old-school smoke and mirrors, will create an experience akin to "watching a film being made live every night," Newell says.

Oh, and lots of hope. Hope that his audience will willingly hop aboard a most absurd ride—watching a live version of a film whose first 45 minutes is a fairly conventional adventure story—conventional, meaning the one female is a ditz, but, man, can she scream, and everyone non-white is a half-naked, painted-up savage (we are talking 1933 Hollywood here)—but then erupts into a groundbreaking special-effects extravaganza that, though filmed nearly 90 years ago, still looks and feels so big.

"I want the audience to know that right behind them, on another stage, is an actor performing the character they're watching on the screen," which is positioned at the back of the stage, Newell says. "That is part of the entertainment of the night, for the audience to realize the story being told in front of them is actually happening all around them."

Newell knows his treatment can't match any film or the current musical version of *King Kong* (yeah, really), on Broadway, which includes a 20-foot-tall, 2-ton puppet gorilla manipulated by 14 people. Though he's using digital camcorders, video mixers and laptops, and blending prerecorded and live footage with real actors, Newell and his team have had to improvise, much like the film's designers. Using techniques still in their embryonic stage, such as stop-motion animation, blue screens and rear projections, these designers ran mostly on inspiration and chutzpah, often figuring out how to do things on the spot, just as the Maverick is doing.

The biggest hurdle, obviously, is conveying the gargantuan size of Mr. Kong. In this show, he's never physically onstage. Instead, Robert Downs, a long-time Maverick fixture, dons a muscle-padded body suit beneath a human-sized gorilla costume and performs behind a curtain separating the Maverick's two 48-seat spaces. A camcorder is trained on him, and the feed is mixed with prerecorded images and another live feed of actors performing in front of a second green screen, located just offstage. That allows Newell to composite four separate images at once, which are then projected onto the onstage screen and can be manipulated in ways ranging from blowing up Kong to massive scale relative to the female lead on a skyscraper ledge watching Kong fight off pilots and planes.

JOEL BEERS

Add flourishes such as filmed marionettes fleeing across a massive log; an inflatable T-rex Halloween costume, and a 14-foot-long, fur-covered gorilla arm and hand, and you get a show Newell hopes will entertain and impress the audience, while also including them in the everything-but-the-kitchen-sink joke that they're in a 3,700-square-foot converted warehouse in Fullerton watching a live adaption of a film about a giant fucking gorilla stampeding through the streets of Manhattan.

Yet Newell says he's playing it straight. While he considered making a parody, he chose to honor the story and says he worked against the special effects, however large or small, eclipsing it. The character development, the often-stilted 1933 dialogue ("oh, this confounding fog!"), and the dual-track story of a bizarre beauty-and-the-beast-like romance and commentary on mankind's hard-on for dicking with nature to turn a fast buck are all intact. But after running a theater for 19 years, Newell is savvy enough to realize any theatrical production audacious enough to think it can pull off *Kong* can't take itself too seriously.

"Sometimes you do shows that really impact you and the audience, and some times you just want to play and have fun and not worry about high art," he says. "We're trying to have some fun re-creating these special-effects moments, but by no means are we so serious about it that we think we'll really be wowing anyone. It's more the novelty of doing the effects. That becomes the entertainment of doing something like *King Kong*—and what I think might attract people to come see if we can somehow actually pull it off."

KING KONG

at the Maverick Theater, 110 E. Walnut Ave., Fullerton. (714) 526-7070, mavericktheater.com. Fri.-Sat., 8 p.m., Sun., 5 p.m. Through March 17. $10-$33

ARTSOVERLOAD

» AIMEE MURILLO

Feb. 8-14

***MY RIDICULOUS VALENTINE*:** A cellist, a ban of not so harmonious love stories and comedic anecdotes surrounding romance, all told through song. Fri.-Sat., 7:30 p.m. $25. No Square Theater, 384 Legion St., Laguna Beach. (949) 715-0333. www.nosquare.org.

THE LALAS VALENTINE'S DAY BURLESQUE SHOW: The burlesque troupe performs a romantic cabaret. Fri. & Thurs., Feb. 14, 6 p.m. $30-$60. 21+. The Federal Underground, 102 Pine Ave., Long Beach. (562) 435-2000. www.thefederalllb.com.

HEART CHAKRA YOGA: A morning of yoga is followed by refreshing oxygen facials, mimosas and a heart-healthy breakfast bar. Bring your fitness appropriate clothing and a yoga mat. Sat., 10:30 a.m. $15. FacialWorks at Pacific City, 21022 Pacific Coast Hwy., Ste. 210, Huntington Beach. (714) 403-3403; thefacialworks.com.

***DOKTOR KABOOM! AND THE WHEEL OF SCIENCE*:** An interactive, family-friendly show in which the doctor's Wheel of Science helps him determine which audience demonstrations to perform next. Sun., 2 p.m. $20-$25. Irvine Barclay Theatre, 4242 Campus Dr., Irvine. (949) 854-4646, www.thebarclay.org.

"QUIETUS": Joseph Paul Borges explores mortality, loss and survival through drawings of deceased animals. Open Mon.-Thurs., 10 a.m.-8 p.m., Fri., 10 a.m.-5 p.m., Sat., 5 a.m.-5 p.m. Through March 30. Free. Irvine Fine Arts Center at Heritage Community Park, 14321 Yale Ave., Irvine. (949) 724-6880. irvinehearts.org.

"MASTERS OF POP ART": The varied group exhibition hosts some of the biggest names of 20th century contemporary pop art, from Andy Warhol to Takashi Murakami. Mon.-Fri., 10 a.m.-9 p.m., Sat., 10 a.m.-6 p.m., Sun., 11 a.m.-6:30 p.m. Through Feb. 16. Free. Martin Lawrence Galleries at South Coast Plaza, 3333 Bear St., Costa Mesa. (949) 759-0134. martinlawrence.com.

"CHRISTA SOMMERER & LAURENT MIGNONNEAU": The artists share an interest in artificial intelligence, which led to a varied exhibit of simulated human sentience in the form of virtual reality, interactive sculptures and digital flora. Open Mon.-Sat., noon-8 p.m. Through May 25. Free. Beall Center for Art + Technology, 712 Arts Plaza, Irvine. (949) 824-6266, beallcenter.uci.edu.

VALENTINES DAY COMEDY: Four standup performers from Los Angeles and Orange County offer a special Valentine's Day themed set. Wed., 8 p.m. $10-$150. 18+. Port Theater, 2905 E. Coast Hwy., Corona del Mar. (949) 723-6333. portnewport.com.

Beware the Alligator King

IE rapper Greaseball battles demons in San Dimas

BY STEVE DONOFRIO

BAD ZOOKS

The music industry can be an extremely difficult, if not impossible, place to find success, especially as an underground rapper. Performing live as a solo act is never a simple feat, consistently portraying a persona can quickly become exhausting, and developing an interesting and unique delivery style is of the utmost importance. On top of all that, the business side of hip-hop is a labyrinth of constantly evolving trends and vulturine connections, each with their own ulterior motives. The result is a legion of mediocre rappers "playing the game," trying to sell generic trap songs to meme pages and hoping to be the next novelty to catch a feature with Kanye West.

But with his latest album, *The Alligator King*, Greaseball proves that hip-hop can indeed and perhaps should be insightful, timeless and original. A beacon of truth, honesty and raw talent in an oversaturated and increasingly commercialized genre, Greaseball has shown that he will not only achieve success on his own terms, but also develop his own definition of the word.

As Joseph Palmerin, he grew up in the city of Riverside and has been rapping since the sixth grade. "I used to listen to rap music on the radio, and I would try to write the lyrics out so I could say them along with the radio," he says. "I did that a lot, and then I was just like, 'Man, I could write my own shit.'"

One day about 14 years ago, as he was reciting an original rap for one of his friends, "I looked up and everyone was looking at me," Greaseball recalls. "All these fucking astounded-ass kids, and they were all clapping." That inspired him to develop his craft.

After teaching himself how to produce beats and releasing some original music on the internet, Greaseball met fellow Riverside rapper Mc Lyfe. Together, they formed the Herbalistics at the end of 2011 and played alongside such hip-hop giants as Inspectah Deck, Open Mic Eagle and People Under the Stairs. Greaseball attributes their quick rise to regional popularity to the underground hip-hop scene at the time. "It was big back then," he says. "Everybody was, like, writing graffiti. Everybody was into old-school rap, and trap wasn't super prevalent yet." The Inland Empire was the perfect place for the Herbalistics to gain traction. There was a community surrounding and supporting the culture, from Riverside's Boom Bap Dojo, a monthly hip-hop, breakdancing and live art showcase, to such IE treasures as Non James and Cloudmakers.

Since the Herbalistics stopped being as active in recent years, Greaseball released a steady stream of singles, albums and collaborations that exhibit his versatility and growth as both a beatmaker and an MC. "The Alligator King is a bad character, you know; it's me being a tyrant," he says of his latest album's title. "I was being really shitty in my last romantic relationship. She had done some fucked-up shit to me, and instead of walking away, I held it against her."

This kind of self-reflection and honesty are what keep the rapper critical of the power that comes with money and fame. "The Alligator King sounds like a cool thing," Greaseball admits, "but it's not. It's just someone who is abusive with their power."

While the album maintains a certain cohesiveness, it is just diverse enough to showcase Greaseball's ability to rap in just about any hip-hop subgenre. For example, "I Think I Do" utilizes a trap beat and a triplet-heavy flow, which longtime fans may find uncharacteristic of him.

The Alligator King also features collaborations with rapper Hephty Martinez; producer Asend, and two bands from the IE indie/punk scene, Guestbed and Birote the Musical. While including these artists may seem unusual, the latter's inclusion is actually a reference to Greaseball's past. The teenaged Greaseball's father was diagnosed with cancer, and to pay for treatment, his family had to take out a mortgage. After he passed away, times got even more difficult, and Greaseball's mother lost the house. "I was pretty much just homeless for a few years until I moved [to the Cookie World Productions Trap House]," he says, referring to the record label's headquarters in San Dimas where members of Birote the Musical live.

"When I met Birote, I saw how committed they were," Greaseball recalls. "They really pushed me, and within months of moving in, I had released a new album. And now, a year later, I've got another one."

Although he is the only rap artist currently signed with the label, Greaseball says it doesn't matter much to him. Cookie World is just interested in "people who play with their hearts," according to label mate Chandler Howie. "It's just authenticity. If [artists are] doing what they wanna do without the thought of 'Oh, we need to sound this way' or 'We need to do this for this certain fanbase,' if they're just doing it because they want to do it and they need to do it, that's what we want—freaks being freaks."

Greaseball credits Neil Gross, guitarist and vocalist for Birote the Musical, with pushing him to create something that was not only deeply personal, but also bears a lot of universal truth. "After my last album came out," Greaseball says, "[Gross] asked me 'What's next?' You've already established that you can rap, so what are you gonna do with that?' ... With the last album, people would hit me up and give me props, but with this one, people hit me up and say, 'Thank you.'"

LETTERS@OCWEEKLY.COM

JOHN GILHOOLEY

It's a Dirty Job

But someone's gotta do it

Despite my discontent with most of the gigs I've had other than being in a band, I don't think having a day job is demeaning in itself. In fact, a lot of good things can come of it besides paying the rent. For some of us, it's a good feeling to just get out of bed and accomplish something, even if it's only breaking down cardboard boxes for the man. Sometimes, if you're stuck for inspiration, working off a few hours can be distracting enough to dislodge from the gray matter the puzzle piece for which you've been racking your brain. However, that doesn't mean your dead-end bill-payer isn't without its share of poetic demoralization.

Take, for instance, my time as a commercial plumber. Now, don't get me wrong: Plumbing is an important gig. I don't take for granted. And the competence of those in the field literally affects our lives on a daily basis. But you never know what lies in store on the job.

Once, between tours, I worked for a mid-sized plumbing company. The crew I was part of was tasked with installing plumbing at construction sites such as grocery stores and mega-malls. Also on the menu was the repair and maintenance of broken piping at private hospitals. And one fine day, when I rolled into work, I was told to report to a hospital in Norwalk. I wasn't told why, just given an address.

I was late (as was usually the case), and the rest of the crew was already there. I found the boys standing around a 10-foot-by-5-foot hole in the floor of the emergency room hallway. There was a break in the main sewage line, and 6 feet down the hole was a 24-inch-diameter clay pipe with a 3-foot hole in the top. Flowing through the pipe as if some putrid white-water rapids was every kind of infectious waste imaginable to a major hospital. Four guys were needed to jump down there and start clearing debris so we could patch the pipe. I looked at the crew; not one of them even mentioned a Hazmat suit before a couple of guys jumped in. "We still need two more," someone said. They looked at me. I didn't even tell them I was quitting as I walked to my car, put the keys in the ignition, and drove home.

I had been on Zoloft for about two months when I started my next gig, working in the lumber department at a Home Depot. The band had ceased touring because of infighting, and I had no other means of support. My dream was dead, I had fucked up my life trying to make a living as a guitarist, and now it was time to pay the proverbial piper. So, I went back to the only job I was qualified for, a blast from my teenage past: retail. It wasn't much different than I remembered, as all retail is basically the same. You're a number with a name tag; total submission to a schedule of the company's choice. Your own life ceases to exist.

The game was thus: Assist customers in finding the goods for their home projects and cut lumber per request. When I wasn't doing that, I spent time pretending to look busy.

Not looking busy or looking hard at work assisting homeowners half my age resulted in hard looks from the store manager, who was also half my age. The end result of this could be being assigned an even worse work schedule or termination. I couldn't afford that, I had a wife and a kid and no medical insurance. And as this was California, it was sink or swim. I was through sinking, so I strapped on my boots, put on my name tag, and clocked in for my shift as your friendly suburban lumberjack, sawing my way to financial security.

ClockedIn
» BRAD LOGAN

LETTERS@OCWEEKLY.COM

COURTESY OF DAVID ROSALES

Friday

BRIAN NICKNIGHT 8 p.m. $60 $100 all ages. City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim (714) 712-2700 www.citynationalgroveofanaheim.com

JOSHUA RADIN 8 p.m. $30 all ages. Coach House, 33157 Camino Capistrano, San Juan Capistrano, (949) 496-8930, www.thecoachhouse.com.

LET'S GO CRAZY! PRINCE TRIBUTE NIGHT WITH THE PURPLE MADNESS 7 p.m. $12.25, all ages. House of Blues at Anaheim GardenWalk 400 W. Disney Way, Anaheim (714) 778-2583 www.hensonblues.com/anaheim

NOFX, LPX 8 p.m. $30 all ages. The Observatory 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600 www.observatoryoc.com.

U.S. BOMBS, TOTAL CNAOS 8 p.m. $5 21+. Marty's On Newport, 14401 Newport Ave., Tustin, (714) 544-1995, www.martysonnewport.com

WINTER, WINTER & TRIPTIDES, TRIPTIDES, SWEET NOBODY 8 p.m. $10, 21+. The Wayfarer 843 W. 19th St., Costa Mesa, (949) 764-0039, www.wayfarercm.com

Saturday

BADFISH: A TRIBUTE TO SUBLIME 7 p.m. $20 all ages. House of Blues at Anaheim GardenWalk 400 W. Disney Way, Anaheim (714) 778-2583 www.hensonblues.com/anaheim

DANBO JONES, NASHVILLE PUSSY, PENNA OONNA 8 p.m. $20 21+. Marty's On Newport, 14401 Newport Ave., Tustin, (714) 544-1995, www.martysonnewport.com

THE ENGLISH BEAT 8 p.m., $30 all ages. Coach House, 33157 Camino Capistrano, San Juan Capistrano, (949) 496-8930; thecoachhouse.com.

THE PNABCYOE 11 p.m. $15 all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana (714) 957-0600, www.observatoryoc.com

RETURN OF HOI POLLOI 6 p.m., $12, 21+. Gardens Amp, the Locker Room, 12762 Main St., Garden Grove (949) 415-8544, gardenamp.com

SUPER MADNESS, BORIZON 8 p.m. $10-21+. The Wayfarer 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

Sunday

THE SLACKERS, NOORAY FOR OUR SIDE 8 p.m. $20 21+. Marty's On Newport, 14401 Newport Ave., Tustin (714) 544-1995, www.martysonnewport.com.

THE SMITHEREENS 7 p.m. $25, all ages. Coach House, 33157 Camino Capistrano, San Juan Capistrano, (949) 496-8930; thecoachhouse.com.

Monday

DAVID ROSALES AND HIS BAND OF SCOUNDRELS, DANIEL BONTE AND THE BONA FIDE, BOB STALEY 7:30 p.m., Free, 21+. The Wayfarer 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

Tuesday

CUCO 8 p.m., $30, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600; www.observatoryoc.com

Wednesday

ANGELO DE AUGUSTINE 9 p.m. $10, 21+. Marty's On Newport, 14401 Newport Ave., Tustin, (714) 544-1995, www.martysonnewport.com

BOOGIETOWN 8 p.m., $30-$75, all ages. The Constellation Room, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryoc.com

ENGELBERT HUMPERDINCK 8 p.m., $49.50-$99.50, all ages. City National Grove of Anaheim, 2200 E. Katella Ave., Anaheim, (714) 712-2700 www.citynationalgroveofanaheim.com

IAN & ERIC SNOW, LITRONIX, BOBBY BLUNDERS 8 p.m., $5, 21+. The Wayfarer 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

Thursday, Feb. 14

AUDACITY, THIS UNION, YOUR PEST BAND, WEIRD NIGHT, BLIVET 7 p.m., $6-$10, all ages. Gardens Amp, the Locker Room, 12762 Main St., Garden Grove, (949) 415-8544, gardenamp.com

LOVE LOCKDOWN: AN R&B LOVE AFFAIR 8 p.m. $12-$15, 18+. House of Blues at Anaheim GardenWalk, 400 W. Disney Way, Anaheim (714) 778-2583, www.hensonblues.com/anaheim

THE MARIAS 8 p.m. $18, all ages. The Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryoc.com.

MIYA FOLICK, BARBIE. 9 p.m. $12, 21+. Marty's On Newport, 14401 Newport Ave., Tustin, (714) 544-1995, www.martysonnewport.com

OTTMAR LIEBERT, LUNA NEGRA. 8 p.m. $35, all ages. Coach House, 33157 Camino Capistrano, San Juan Capistrano, (949) 496-8930; thecoachhouse.com

VICTORIA BAILEY & THE JAZZ CATS. 8 p.m., $8, 21+. The Wayfarer 843 W. 19th St., Costa Mesa, (949) 764-0039; www.wayfarercm.com.

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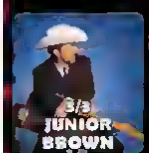

2/7	THE JAMES HUNTER SIX	Albert Cummings
2/8	JOSHUA RADIN	Cary Brothers / Lily Kershaw
2/9	THE ENGLISH BEAT	
2/10	THE SMITHEREENS	with Guest Vocalist Marshall Crenshaw
2/14	OTTMAR LIEBERT & LUNA NEGRA	
2/15	THE HIGHWAYMAN SHOW	
2/16	THE PETTY BREAKERS	
2/17	PAUL BARRERE & FRED TACKETT	
2/21	LARRY CARLTON	
2/22	WILO CNILO	
2/23	MARC SEAL	
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3/1	TINSLEY ELLIS / COCO MONTOYA	
3/2	JR RICNAROS	formerly of DISHWALLA
3/3	JUNIOR RROWN	
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3/9	MARC COHN	
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3/14	MAKANA	
3/15	GUNBOAT KINGS	
3/16	TNE FENIANS	
3/17	Reat Loaf Presents RAT	
3/21	ULI JON ROTN:	40th Anniversary Celebration Of Electric Sun And Tokyo Tapes
3/22	SUPER OIAMONO	
3/23	TNE RLASTERS	
3/24	MARK FARNER	
3/27	BRANO X	
3/28	AL STEWART	
3/29	ARBAFAR	
3/30	REATLES VS STONES	
3/31	MORGAN JAMES:	from White to Blue, Two Iconic Albums Celebrated
4/6		Music of Heart & Fleetwood Mac w/ OOG N BUTTERFLY & MIRAGE
4/9	RUOOY GUY	
4/12	COMMON SENSE	
4/14	ALRERT LEE	
4/19	An Evening with TNE MUSICAL ROX	

4/20	LOS LOBOS	
4/2R	REVERENO NORTON NEAT	
4/27	AMRROSIA	
4/29	KEIKO MATSUI	
5/4	RERLIN	
5/10	RAUL MALO	
5/17	An Evening with COWBOY JUNKIES	
5/1R	TNE STN OIMENSION	
5/22	WILLIE K	
5/23	PUDDLES PITY PARTY	
5/24	OINGO ROINGO FORMER MEMRERS	
5/25	Music Legend OICK OALE	
5/2R	RLINO MELON	
5/30	LITTLE RIVER RAND	
5/31	YOUNG OURLINERS	
R/1	OESPERAOO	
R/7	ASIA ft. John Payne	
6/15	OSR (Journey Tribute)	
6/22	Y&T	
6/2R	CREEO RRATTON	
7/13	LOS LONELY ROYS	
9/20	NERMAN'S NERMITS	
9/21	NERMAN'S NERMITS	
9/22	GARY PUCKETT	

UPCOMING SHOWS

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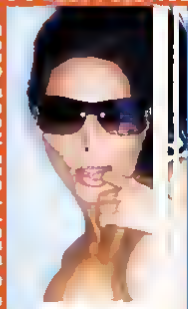

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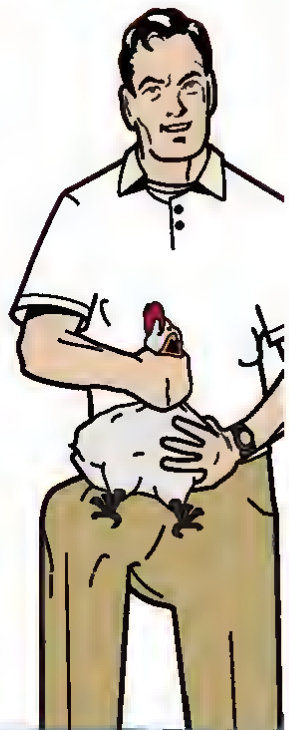

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Quickies

Can I still be considered sex-positive if I personally do not have sex? I've never had sex or masturbated—all my life. any type of sexual stimulation has been very painful, and I've been unable to experience orgasm. I simply get a migraine and feel mildly nauseated instead. I am not looking for a possible solution, as I long ago accepted my fate and consequently avoid sex, such as by maintaining only sexless relationships. My question is simply whether I can still be considered sex-positive if I do not enjoy or engage in sexual activity?

Personally Loathes Unpleasant Sex

I consider myself cunnilingus-positive, PLUS, despite the fact that I could not personally enjoy (and therefore have never engaged in) that particular sexual activity. While I don't think it would cause me physical pain, I would not be able to experience orgasm myself (through simultaneous self-stimulation) while performing cunnilingus, and my cunnilingus partner would be highly unlikely to experience orgasm, either (thanks to my ineptness). If I can nevertheless consider myself cunnilingus positive under the circumstances—if I can consider myself a cunnilingus advocate—you can consider yourself sex-positive.

About twice a week, my wife gets up from the dinner table to have a shit. She won't make the smallest effort to adjust the timing so we can finish our dinner conversation. She can't even wait for a natural break in the conversation. She will stand up and leave the room when I am making a point. Am I rightfully upset, or do I just have to get over it? When I say something, she tells me it's unavoidable.

Decidedly Upset Man Petitions Savage

"Let her have her poop," said Zach Noa Towers, a comedian in Los Angeles who just walked into the café in which I was writing this week's column. "His Miss Pooper isn't going to change her ways." I would only add this: Absent some other evidence—aural or olfactory—you can't know for sure that your wife actually left the room to take a shit. She could be in the bathroom scrolling through Twitter or checking her Instagram DMs. In other words, taking a break from your shit, DUMPS, not shitting herself.

My boyfriend goes to pieces whenever I am the least bit critical. I'm not a scold, and small things don't bother me. But when he does something thoughtless and I bring it to his attention, he starts beating up on himself and insists that I hate him and I'm going to leave him. He makes a scene that's out of proportion to the topic at hand, and I wind up having to comfort and reassure him. I'm not sure how to handle this.

Boyfriend Always Waiting Loudly

Someone who leaps to YOU HATE ME! YOU HATE ME! when their partner wants to constructively process the tiniest conflict is being a manipulative shit, BAWL. Your boyfriend goes right to the self-incerating (and fake) meltdown so that you'll hesitate to initiate a discussion about a conflict or—god forbid—really confront him about some selfish, shitty or inconsiderate thing he's done. He's having a *tantrum*, BAWL, because he doesn't want to be held accountable for his actions. And as the parent of any toddler can tell you, tantrums continue so long as tantrums work.

I'm a well-adjusted gay man in my early 40s, but I've never found a way to openly enjoy my fetish. I love white socks and sneakers.

SavageLove

» DAN SAVAGE

The most erotic thing I've ever seen is a cute guy at a party asking if he could take his high-tops off to relax in his socks. I've been in a couple of long-term relationships, but I've never been honest about this fetish with anyone. I've thought a lot about why stocking feet turn me on so much, and I think it must have something to do with the fact that if you are close to someone and they want to spend time with you, they are more likely to take their shoes off to relax around you. I'm not sure what to do.

Loves Socks And Sneaks

I have to assume you're out of the closet—you can't be a "well-adjusted gay man" and a closet case—which means at some point in your life, LSAS, you sat your mom down and told her you put dicks in your mouth. Telling your next boyfriend you have a thing for socks and sneakers can't be anywhere near as scary, can it? (There are tons of kinky guys all over Twitter and Instagram who are very open about their fetishes. LSAS, Create an anonymous, kink-specific account for yourself and follow a bunch of kinksters. You need some role/sole models!)

Santorum, DTMFA, pegging, GGG, the Campsite Rule, monogamish—you've coined a lot of interesting and useful terms over the years, Dan, but it's been a while since you rolled out a new one. You can consider this a challenge.

Neo-Neologisms, Please

I've got two for you, NNP.

Harnies **(pronounced like "carnies")** Vanilla guys who attend big, gay, leather/rubber/fetish events such as International Mr. Leather or Folsom Street Fair in harnesses. A harnie owns just one piece of fetish gear—his harness, usually purchased on the day of the event, often in a neon color, never to be worn during sex—and pairs his harness with booty shorts and sneakers. Kinky guys old enough to remember when vanilla guys wouldn't be caught dead at fetish events prefer having harnies around to the kink-shaming that used to be rampant even in the gay community. And most kinky guys are too polite to tell harnies that harnesses aren't merely decorative. Someone should be able to hold on to your harness while they're fucking you or add ropes if they want to be you down. So if your harness is made out of stretchy fabric—such as lime green Lycra—then it's not a harness; it's a sports bra. Kinky guys are also too polite to tell harnies when they're wearing their harnesses upside-down or backward.

With Extra Lobster There are food carts in Iceland that sell delicious lobster stew, lobster rolls and lobster sandwiches. The menu at the cart my husband and I kept returning to when we visited Reykjavik included this item: "With Extra Lobster." You could order your lobster *with extra lobster*! Lobster is a luxurious and decadent treat, and getting extra lobster with your lobster kicks the luxury and decadence up a big notch. "With extra lobster" struck me as the perfect dirty euphamism for *something*. It could be something very specific—say, someone sticks their tongue out and licks your balls while they're deep-throating your cock. We could describe that as a blowjob with extra lobster. Or it could be a general expression meaning more of whatever hot thing gets you off. I'm open to your suggested definitions of "with extra lobster." Send them to mail@savagelovenet!

On the Lovecast *(savagelovecast.com), Dr. Zhana on squirting. Contact Dan via mail@savagelove.net, follow him on Twitter @fakedansavage, and visit ITMFA.org.*

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Toke of the Week

» JEFFERSON VANBILLIARD

VVS Disposables

I'm egotistical, but not enough to not admit when I'm wrong. I've written a lot about portable vape pens: they're popular, easy to use and the evidence is extremely easy to hide. But I have remained on the fence about whether or not the proverbial juice was worth the squeeze. Is there a better value in purchasing the good, old-fashioned flowers we grew up with, or should we all just be vaping?

I'm not sure whether VVS's newly designed disposable pens answer that question definitively, but they certainly look good while attempting to do so. While a sleek design sometimes means an inferior product, in this case, that would be incorrect. The PotPlus offices are moving a little slower this week thanks to VVS co-owner Ben Baller and the folks at Stoney Delivery (StoneyDelivery.com), who recently sent us a care package.

Enjoy a rainy day inside with VVS disposable pens, or stow one in your jacket while braving the harsh California winter. Either way, you're gonna be lit.

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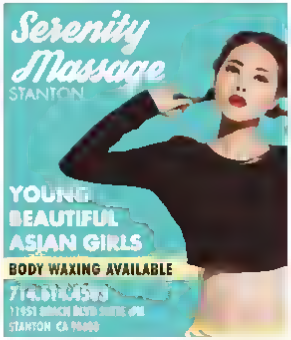
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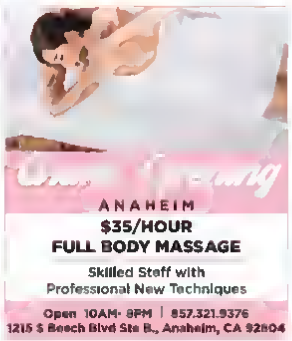
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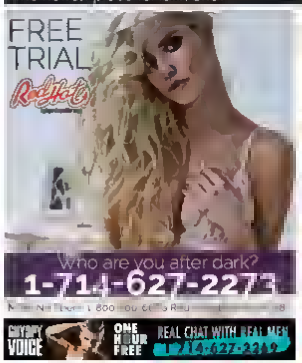
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Metropolis Dust Bowl

Ethan Lipton and His Orchestra: *No Place to Go* closes Off Center Fest 2019

BY LISA BLACK

As an usher scanned the tickets, our heads were filled with images of how we remem bered the theater from last year s *The Hendrix Project*: comfortable, steep risers for spectators, nosebleed, graffiti-splattered bleachers for the play ing space, concert lighting spreading color everywhere. To our surprise, the Segerstrom's Samueli Theater was decked out as a nightclub, with four-tops lit by flick ering lamps and a stage at the far end. The only things missing were a dance floor and table service.

The setup was perfect for *No Place to Go*, the third and final show of this year's Off Center Festival.

The Obie-winning performance is a fantastic hybrid of a concert and a play. Ethan Liptoo's musical monologue melts from spiels underscored by upright bass, sax and electric guitar to songs to spoken word sans accompaniment. It's a tale of an "emerging playwright and singer/songwriter of old-timey songs," a.k.a Lipton, whose permanent part-time job is about to move far, far away after it has supported his and his wife's art-making adventures, as well as feeding their dog and cat, for the past 10 years.

The question is: Should they stay, or should they go?

The already-profitable corporation is off to Mars, where costs are rock bottom. Plus, Mars taxpayers are funding the move. As a skilled "information refiner," our protagonist is hoping relocation will lead to full-time status, when you're permanent part-time, you get "all the time, none of the benefits," he says. But no. When he finally has his meeting with the "corporate resources" lady, what's his incentive to uproot his life for the Red Planet? The corporation will pay moving expenses, but if he doesn't last a year, that money will have to be reimbursed. His severance if he stays in "our town"? A week for every year he's worked—except you need to be full-time to qualify.

Lipton's words are quirky, spare, just right, his anachronisms downright delightful (He's a "Tom Joad with a sandwich in his backpack.") With a charming weirdness and deft acting chops, Lipton navigates the deep dilemma he faces, while remaining quippy and cool and sometimes corny. As a vocalist, he croons and speaks plain, laments (he didn't get to give his "I quit" speech) and scats, or crouches and growls ("Shitstorm," a favorite of mine, complete with a four-part harmony section a la "Twist and Shout" on the title word) his way to a decision.

Co-written with his orchestra, the music is decidedly Dust Bowl, as Lipton describes it, but there's plenty of Brooklyn thrown in. During the times they don't play, the musicians sip water and watch Lipton in case he ad libs, their smiles letting on when he does. Each time a band member clears his throat to hint at why he should stick around on Earth, Lipton thinks they are trying to get introduced to the audience for a round of applause—which wa do with gusto because Eben Levy (electric guitar), Vito Dieterle (sax) and Ian Riggs (bass) are just so damn good. We're the reason to stay, man! But Lipton doesn't get it.

The music, lyrics and orchestra's size have a Great Depression-era bent, which looks about the right vintage for Dieterle's saxophone. But the song "WPA" hits the rusty nail on the head. As Lipton sings of a time when we built dams, roads and bridges "that we still use today," and Harry Hopkins, who ran the program that invested in America, believed "even artists need to eat," the subtext cuts straight to today: build infrastructure, not a wall. Check out Season 1, Episode 5 of *The Marvelous Mrs. Maisel* to see them perform "WPA" at Midge's home club.

Adaptability, Lipton tells us as he grapples with unemployment, is the key to 21st-century life, so he is going to "Incorporate," which is one funk-heavy tune: "Do you like triple-grade-A baloney? Then you can buy a piece of me,' goes the refrain. There was also a country-tinged piece and running rockers that had me dancing in my chair.

Ultimately, our antihero decides to stay put. For the climactic montage (song-tage?), a bit of theatricality comes in, with a projection lighting up the back wall in slashes of primary colors against a Mars-red wash. The corporation's last days on Earth are cut into a delightfully rhythmic play-by-play of Lipton's final team soccer game.

While the first song, "Place to Go," revels in the routine and camaraderie of work, as well as the fact that he's good at his job, in the last, he has "Nothing But a Comeback" in his wallet. *Comeback*, as in he'll land on his feet, as my friend thought? Or is he the guy who always has a retort ready, destined to get ever more bitter as his life ends "rich only in anecdotes"? I'm barely leaning toward my friend's optimistic take.

Joe's Pub, the music venue of New York City's Public Theater that's named for beloved founder Joe Papp, commissioned Lipton to write a play around the time Occupy Wall Street got going, just when his steady part-time income stream was getting diverted elsewhere. *No Place to Go* premiered in 2012. As serendipity would have it, Leigh Silverman directed it. Since then, the two have paired on many of Lipton's premieres.

Since her collaboration on Lisa Kron's *Well* moved to Broadway in 2006, the director has established a stellar reputation for working closely with playwrights on new material. At the time of *Well*, Silverman was just 31 years old and only the seventh woman to direct on the venerable theater street.

For 15 years, the Public Theater has produced Under the Radar, a festival whose mission is to track new theater; 21 performers from nine countries played over 10 days last month. Two of those shows, *Hear Word!* from Nigeria and *Evolution of a Sonero* from the Bronx, made the trip west, making all three Off Center weekends a perfect expression of the Joe's Pub mission "to explore the intersection of music and theater."

Can't wait to see the 2020 lineups on both coasts.

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